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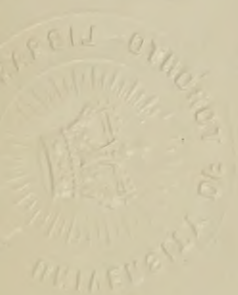


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# The INTERNATIONAL • STUDIO •

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JULY, 1910

## THE ART OF CECILIA BEAUX BY LEILA MECHLIN

IN ALL portrait painting there are two pronounced factors with which reckoning must be made—the personality of the sitter and the art of the producer. As the one dominates or is dominated by the other the result varies. Occasionally there is conflict between the two, but only when a perfect balance is preserved is the best result attained. For example, consider Rembrandt's portraits. The men and women he set forth are vital personalities and his interpretations carry with them conviction of truth. In life these individuals were probably not particularly picturesque nor interesting, but they have become so to subsequent ages through the art of the painter. Had, however, this interpretation of personality, this transcription of external appearance been less true these portraits would have possessed proportionately less permanent interest. In other words, a great portrait is a great work of art, but a work of art is not invariably a great or even a good portrait.

Looking back over the field of art for the past five centuries one cannot fail to be impressed by the exceeding scarcity of men and women who have attained enduring eminence as painters of portraits. That it should be so is strange inasmuch as of all kinds of painting this has been most generally practised and offered, perhaps, the largest reward. But in our own time the situation has not changed. Though in every exhibition of current work numerous portraits are shown few are found worthy of permanent preservation, and the painters who can be confidently counted upon for worthy productions can be quickly enumerated. That one of those who to-day hold preeminence is Cecilia Beaux none will deny, for though she may not always attain complete success her work invariably has distinction. It is strong, self-assured, potent and convincing.

Comparison is often made between the work of Sargent and Cecilia Beaux, but chiefly it would

seem on account of a similar virility of manner. Both painters speak to an extent the same language; through devious ways they have arrived at like conclusions. To both, undoubtedly, the portrait is more important than the person, but that is all; each has a different viewpoint and independent convictions. Mr. Sargent's work is essentially clever, his technique is aggressive, he amazes by his skill; Miss Beaux's is more studied, though equally strong and simple, and makes less deliberate display. The people Sargent paints are fixed entities, while those Miss Beaux portrays are, as it were, in fusion. The one is, perhaps, more analytical than the other, but no more acute or sympathetic in the matter of interpretation.

There are inevitably two ways of reaching the same goal; one may go step by step or, if the strength is adequate, take a flying leap. A painter may with concentrative ability and knowledge work up gradually to a desired effect, or he may through consummate skill and cleanness of conception attain on the instant the same result. It is the former method Miss Beaux chooses. Her equations, figuratively, are always reduced to the lowest terms but through a process of careful elimination. When her pictures are completed they give the essential suggestion of ease in execution and, judging merely from the result, one would say that they had been accomplished by first intent, so simple is the method, so spontaneous the effect. This, however, is not so. Miss Beaux's paintings are persistently studied; simplicity is the end for which she strives, not the starting point, yet, despite toil, she retains and evinces in all her productions that spirit of enthusiasm which inspires but rarely survives an initial sketch.

Miss Beaux's method is at times very diverse, being suited to what she feels to be the requirement of her subject. Sometimes she lays her color on a white ground so that the surface appears to be illumined from beneath, whereas more often the process is from dark to light, the white being piled

## *The Art of Cecilia Beaux*

on at the last, suggesting direct contact of illumination. The former is a toneful, suave method; the latter more crisp, vigorous and insistent. The use of these two methods almost simultaneously has proved to the average observer a bit bewildering, each by turn being regarded as a mark of progress rather than as a token of technical versatility.

Miss Beaux is one of those painters who seem to have arrived almost abruptly on a plane of exceptional accomplishment beyond which comparatively little advance is made except in matters of facility, of which, of course, the public cannot be informed. Few better works has she produced than those exhibited at the Paris Salon of 1896, which took the French critics by storm and brought her the honor of associate membership in the Société Nationale des Beaux Arts and led, four years later, after an exhibit in the Paris Exposition, to her election as *associataire*, an honor accorded few women. Among the paintings shown at the Salon were *A New England Woman*, now owned by the Pennsylvania Academy of the Fine Arts; *Sita and Sarita*, *Cynthia*, *Ernesta*, *The Dreamer* and *Dr. Grier*, while included in the Paris Exposition, further testifying to her extraordinary ability, were portraits of Mrs. and Miss Griscom, *Mother and Daughter*; Mrs. Borie and Mr. Adolph Borie, *Mother and Son*; and of Mrs. Hart, of Philadelphia.

Produced about the same time as the latter group was the painting of *The Dancing Girls*, the daughters of Mr. Richard Watson Gilder, which alone would have been sufficient to make Miss Beaux's reputation secure, so charming is the conception, so masterly the interpretation. There is not one trace of self consciousness in this painting, and though it may not emphasize the note of modernity as do Miss Beaux's more recent portraits, it completely satisfies the eye and the intellect. It is pervaded by a gentle sentiment, a tender reserve, not incompatible with strength and frankness though rarely so combined, and in it is demonstrated, perhaps for the first time, the painter's belief in the theory, "strength at the center and flexibility at the circumference," which has strongly influenced her productions.

Miss Beaux's portrait of Mr. Gilder is painted somewhat in the same sympathetic manner but with a little more opulence of style. In it the planes are no better related, the values no more correctly sustained, but the color is richer, the personality of the painter more frankly asserted, the intellectual quality more poignant. Herein one sees those two elements—imaginative insight and design—which she herself has said are the sum and substance

of portrait painting, brought powerfully into play, for while the pictorial interest is potent it is dominated by a penetrative interpretation of personality. Apparently it is not the visible form which has engaged the painter's attention but rather the mentality of the sitter—a sense of the reality and nobility of the spirit which is bound to uplift and dignify art.

Perhaps the only trace of evolution to be discovered when comparing Miss Beaux's early works with her more recent productions is an evident increasing love of color and interest in the problems it presents. Many of her first notable portraits were literally studies in white, black and gray, but as the years passed the palette was enlarged and strengthened until now the full gamut would seem to have been run. A color sense is something which is inherent and rare—something quite apart from color knowledge. This apparently Miss Beaux possesses. And, furthermore, every portrait she executes is from first to last a personal expression, carefully composed and deliberately planned both in regard to line and color—the result of an indivertible intention. It is this that gives them unity and distinction. Each is conceived, primarily, as a design with a well-ordered pattern and herein is explained the decorative quality which is one of their significant characteristics. Note, for instance, her portraits of children, which are peculiarly felicitous. Observe how in each case the little sitter is so placed on the canvas that the childishness of his or her figure is made manifest at a glance. And, furthermore, it will be seen that these children are provided with precisely the right environment to emphasize their inherent individuality, giving to each a simple dignity, which is the badge of innocence and breeding. These portraits are essentially impressions, using the word not in its perverted sense, for they reflect those fleeting expressions which are peculiarly the attribute of a transitory state and a child's chief prerogative.

Miss Beaux's portraits are never composite; they are not in this sense types. It has been brought against her as an impeachment that she is chiefly interested in the appearance of things, and to an extent the accusation cannot be refuted. But it should be remembered that the inclination may be purposeful rather than superficial. Miss Beaux does not attempt to paint what she does not see but she bends all her efforts toward comprehensive insight. What she sees she sets down and with the utmost veracity, employing, however, at all times, with wise discrimination, her prerogative of choice.

It is not to be supposed that she never blunders,





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JOHN PAUL JONES  
BY CECILIA BEAUX



DRAWING  
BY CECILIA BEAUX





THE DANCING GIRLS  
BY CECILIA BEAUX



MOTHER AND SON

BY CECILIA BEAUX

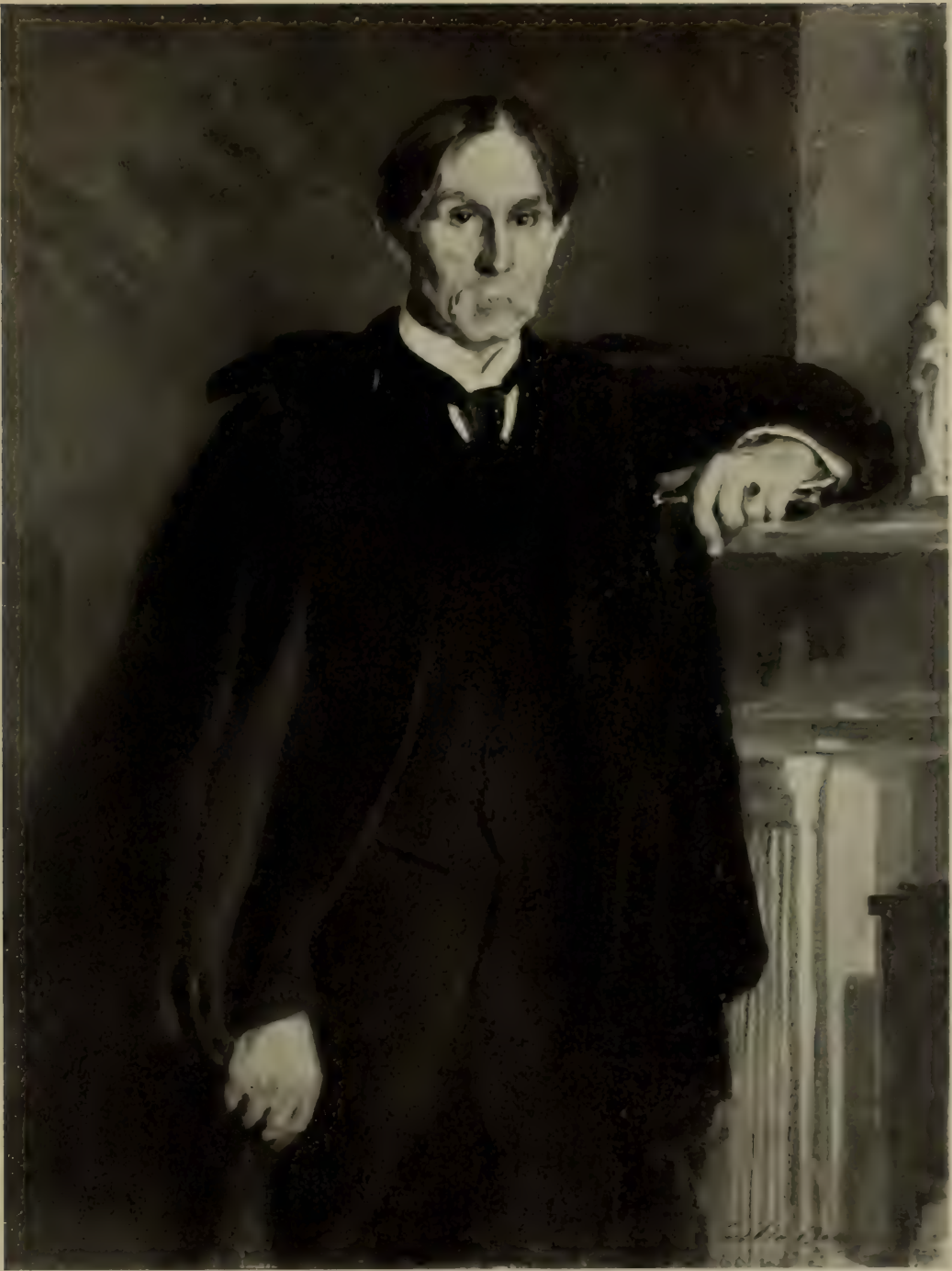
that she invariably satisfies herself. On the contrary, there are, probably, few who at times commit greater errors, but her faults are big faults and declare themselves bravely. There is nothing little or timid about her work, no hostage is asked,

no apologies are offered. On this account, perhaps, it lacks the appeal which weaker work possesses, holding aloof, as it were, and claiming not affection but homage.

Miss Beaux, obviously, uses a broad, full brush and allows her color to flow freely, but her manner is essentially sculptural. Unnecessary details she overlooks and big facts she presents boldly. Each plane is indicated with a certain abruptness which might well be supposed to set at variance the amenities of grace but which in reality yields nothing. Interest is arrested on the instant, after which attention is held in a covert fashion. The utterance is at the same time brusque and suave, the treatment of the accessories compensating for the manner in which the leading motive is presented.

It has been said that those Miss Beaux portrays she dignifies, imparting to them that ineffable air of distinction which is the reward of culture and the gift of heritage, and it is true that into her portraits creeps an intellectual quality which is the reflex of her own personality, but it is quite certain that she does not attribute to her sitters characteristics which are not primarily their own. She seeks, one may believe, the best, but at all times truth. It will be admitted

that sometimes Miss Beaux's portraits give too much the impression of arrested motion and that the people she pictures are apt to be reflective rather than attentive, but even so they have marked individuality and convincing force. They are



PORTRAIT OF RICHARD WATSON GILDER  
BY CECILIA BEAUX





HELEN AMORY

BY CECILIA BEAUX

people who live and are capable of change.

There is one portrait, however, wherein Miss Beaux actually created personality. I refer to the portrait of John Paul Jones which was presented by the class of 1881 to the United States Naval Academy at Annapolis. For this work the painter had a replica of Houdon's bust, various prints and written character sketches, more or less authoritative. From these she produced the portrait which, far from being a cold repetition of facts, a mere repatterning of features, is a vital interpretation bound to carry conviction. What we know of John Paul Jones to-day is written on the counte-

nance and expressed in the firm, set figure, the strong, sensitive hand.

The principal events in Miss Beaux's life are so well known that they need not be reiterated, but as bearing directly upon her work and influencing potently her art reference should be made to the fact that she has attained success almost entirely through her own efforts, using, without scorn, the means closest at hand to make a livelihood, while steadily pressing forward and casting each aside as, in the process of advance, it became useless. At first she did certain work for the Geological Survey, and then as time went on she painted china, produced crayon portraits from photographs and taught, doing each thing to the best of her ability as it came along, studying and applying each bit of acquired knowledge, not pampering her talent but never desecrating it by poor product, and, withal, so completely absorbed in the moment that there was never a thought of the future, of what might lay ahead. In this is the key to her success. It might be supposed that having thus made her way step by step certain limitations were super-

perimposed, but, if so, compensation has been found in the resultant accumulation of strength, the habit of logical thought which is manifested in her paintings. It is this, perhaps, more than anything else, that sets them apart from others.

L. M.

THE Buffalo Fine Arts Academy is holding in the Albright Art Gallery its fifth annual exhibition of selected paintings by American artists. Miss Beaux is represented by the *Mother and Son* mentioned above and the portrait of Miss Agnes Irwin, dean of Radcliffe College, 1894-1909.

# THE STUDIO

## THE ROYAL ACADEMY EXHIBITION, 1910.

THE present exhibition of the Royal Academy certainly proves one thing—that there are a very large number of people who have learned the painter's craft, and whose knowledge of the mechanism of picture-making is quite considerable. There is in the show a great deal of paint well laid on; there are many examples of clever draughtsmanship, there is an appreciable amount of agreeably managed colour arrangement; the evidences of the efficiency of the modern art school teaching are plentiful and, in their way, convincing. Yet, with all this, the exhibition is by no means impressive as an art display. It lacks obviously just that note of inspiration and of personal intention which is necessary to make it interesting; it lacks spirit and vitality, and it suffers seriously from paucity of ideas. Most of the contributors seem to have forgotten that to draw well and to put paint cleverly upon canvas cannot be accepted as the *sole* duty of the artist; most of them evidently do not know what to do with the practical knowledge they have acquired during their student days.

As a consequence, the collection is not particularly easy to criticise; to notice all the works which reach a decent level of executive accomplishment would necessitate a catalogue of about four-fifths of the exhibits, and to discuss only those which express some really striking personal sentiment would mean that there would be hardly anything to write about. The safest way out of the difficulty will be to include with the few dominating productions the best of those which, without being exactly inspired, show an acceptable degree of artistic intelligence. After all, it would hardly be fair to ignore honest effort which is wanting in imaginative distinction, because this deficiency is, as often as not, the fault of the public rather than of the artists. It is easy to believe that there are many men who would be quite willing and able to allow fuller scope to their fancy if there

were any perceptible popular demand for imagination in art, and it is a misfortune that these men should be driven by a materially minded public into the suppression of their better feelings—a misfortune for which they deserve sympathy rather than blame.

At the present moment, when materialism, the worship of the commonplace and obvious, is the prevailing influence in life, we have every reason to be grateful to those artists who are courageous enough to take their own way and to defy public opinion. They make this Academy exhibition tolerable, they pleasantly enliven its dull respect-



"THE MADONNA OF THE PEACH TREE"

BY SIR GEORGE FRAMPTON, R.A.



## The Royal Academy Exhibition, 1910



"CHIVALRY"

BY W. REYNOLDS-STEPHENS

thinking out the meaning of what is before him and of summing up exactly the results of his observation have rarely been so triumphantly asserted as it is this year, and even more rarely has his hand responded so exactly to his mental purpose.

We must be grateful, too, to Mr. Sims for the delightful illustrations of his artistic ingenuity which he has contributed to the exhibition. He has an extraordinary gift of fancy, of imagination that is graceful, fantastic, and elusive, and yet well under control, and he is an executant and a colourist of exceptional power. His wonderful portrait of *Mrs. Hayes Sadler*, and his exquisite *Mischief*, are pictures of memorable importance. Most notable, again, is the composition by Mr. Waterhouse, *Spring spreads one green lap of Flowers*, charming in colour, tender in sentiment, and essentially personal in expression; and



"CHIVALRY"

(Copyright in the three panels strictly reserved)

BY W. REYNOLDS-STEPHENS

ability, and they certainly set an example of devotion to high principles which is stimulating and helpful. The only cause for regret is that there should not be more of them; the modern art world would be a better and happier place if they were more often to be met with and if their work were more frequently in evidence.

However, we can be sincerely thankful that the Academy is able to present this year pictures so vitally interesting as Mr. Sargent's amazing translations of nature, *Albanian Olive Gatherers*, *Vespers*, and *Glacier Streams*, three achievements which count as conspicuous successes even in the long list of masterly performances already standing to his credit. Not often have we the opportunity to see work which combines so surely vehement actuality with the highest type of artistic thought. The intellectual quality of his art, his power of



"CHIVALRY."

BY W. REYNOLDS-STEPHENS





“THE GOOD SAMARITAN”  
BY EDWARD STOTT, A.R.A.

## The Royal Academy Exhibition, 1910

amazingly convincing is the sumptuous, decisive, and confident picture, *Wine*, by Mr. Brangwyn, who is as sure of himself as ever in his control of executive devices and in his management of colour harmonies. Another artist who does finely things which few other men attempt is Mr. Harold Speed; his *Apollo and Daphne* has a virile quality of design and a significance of decorative suggestion which can be unreservedly commended.

There is a decorative intention, though it is less happily realised, in Mr. Abbey's two large panels, *The Camp of the American Army at Valley Forge*, and *Penn's Treaty with the Indians*; he has achieved much, but he has missed some of the finer essentials of design. His work is a little superficial, a little thin and cheap in effect; it must be counted as clever scene painting rather than as true decoration. Mr. E. R. Frampton has perhaps succeeded better in his more conventionalised panel, *The Sleep of Summer*, which has more reticence and subtlety of feeling. Mr. Edward Stott, again, has conceived his two compositions, *The Good Samari-*

*tan*, and *There was no Room in the Inn*, in a rightly decorative spirit, though he has not neglected the opportunities which the subjects have afforded of working out schemes of unconventional arrangement; and both Mr. E. A. Hornel, in his *Earth's Awakening*, and Professor Moira, in his symbolical composition, *London*, show themselves to be possessed of a full measure of the decorator's spirit.

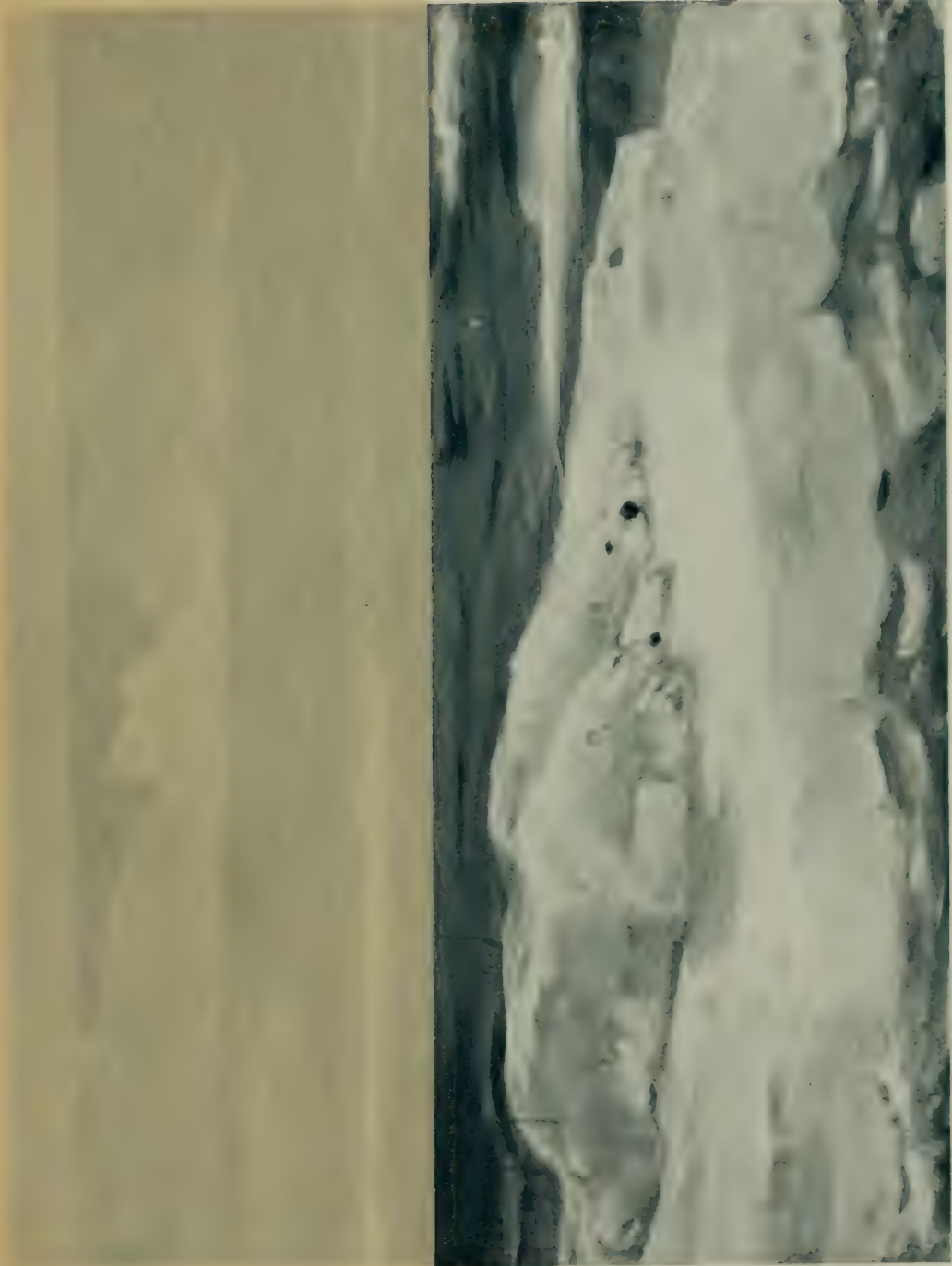
Able figure-painters of another type are adequately represented in the exhibition. There are to be noted, for instance, such pictures as Mr. Edgar Bundy's *The Herring Season*, an extraordinarily able piece of robust realism, Mr. J. W. West's *A Saucer of Milk*, Mr. Campbell Taylor's *The Lady of the Castle*, Sir Lawrence Alma Tadema's *The Voice of Spring*, Mr. Algernon Talmage's *The Mackerel Shawl*, very agreeable in its unusual scheme of colour, and *The Pier Head*, by Mr. Stanhope Forbes, which claim attention on the ground that they have personal characteristics of an attractive and interesting kind; and there are



"THE GREEN POOL"

BY ALFRED EAST, A.R.A.





"THE COLD NORTH." FROM THE  
OIL PAINTING BY JOHN M. SWAN, R.A.



## The Royal Academy Exhibition

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Able figure-painter adequately represented to be noted, for Edgar Bundy's ordinarily able picture West's *A Saucer* Tadema's *The Lady of the Lake* Talmage's *The Lady of the Lake* its unusual scheme by Mr. Stanhope the ground that of an attractive a



"THE GREEN POOL"



"THE COLD NORTH," FROM THE  
OIL PAINTING BY JOHN M. SWAN, R.A.







"APOLLO AND DAPHNE"  
BY HAROLD SPEED

others, like Mr. Loudan's *Reflections*, Mr. Patry's *Rouge et Noir*, Mr. Richard Jack's *The Spirit of the Stream*, Mr. C. W. Wyllie's *When the Ships Come Home*, Sir James Linton's *St. Valentine's Day*, and Mr. George Henry's *The Nightingale*, which show a thoroughly sound sense of technical responsibility. They all of them help to keep up the standard of the collection. With them must be included the two ambitious open-air studies, *Boys*, and *Flying a Kite*, by Mrs. Laura Knight, the first of which is a bold and reasonably successful attempt to paint an effect of strong sunlight, and the other a breezy and luminous landscape with figures; and there is much to commend in Mr. Harold Knight's *Afternoon Tea*; Mr. Campbell Taylor's small domestic scene, *Bubbles*; Mr. Lee Hankey's *The Young Mother*; Mr. Byam Shaw's *Love is too young to know what conscience is*; and the two small pictures, *Old Cronies* and *The Green Mantelshelf*, by Mr. Stanhope Forbes.

Some of the most noteworthy examples of serious and well directed craftsmanship are to be

found among the portraits; in this section of the exhibition there is, indeed, a full measure of good things. Three exquisite canvases by that consummate master, Sir William Orchardson, prove most definitely what an irreparable loss British art has sustained by his death, and show how splendidly his powers were maintained even to the last. Four remarkable paintings of men by Sir Hubert von Herkomer are conspicuous as acute studies of character realized with even more than his accustomed intimacy of vision and certainty of touch, and as marking what is in some ways a new departure in his technical method. A charming portrait study, *Black and Silver*, by Mr. J. J. Shannon, is fascinating in its frank and expressive vivacity of style and in its delightful freshness of colour; and a magnificent family group, *The Birthday*, by Mr. George Harcourt, stands out as one of the indisputable "pictures of the year," and as an achievement which definitely sets the seal upon the reputation of an artist whose progress towards the front rank has been rapid and continuous.



"MISCHIEF"

BY CHARLES SIMS, A.R.A.





MRS. HAYES SADLER  
BY CHARLES SIMS, A.R.A.



This group, indeed, is specially worth remark as an example of the way in which a very difficult kind of portrait composition can be made interesting, without being too obviously unconventionalised. It can be instructively compared with Mr. G. W. Lambert's *Holyday in Essex*, another exceedingly clever technical effort, which strains over-anxiously after originality, and loses in consequence some of that dignity which comes from intelligent regard for tradition. Besides these there are such excellent performances as Mr. Orpen's small full-length of *The Hon. Sir Eric Barrington, K.C.B.*, Mr. James Clark's *Gift, Daughter of E. G. Baillie, Esq.*, Mr. Solomon's *William Longair*, the Hon. John Collier's *Mrs. Cybrian Bridge*, a full-length, treated with a certain classical severity; Mr. Briton Riviere's *The Rev. S. R. Driver, D.D.*, which is remarkable for its strength and shrewdness of characterisation; Mr. Logsdail's *Mary Logsdail*, Mr. Glazebrook's *Lewis Haslam, Esq., M.P.*, Mr. Melton Fisher's *The Red Cloak*, and the vigorous and finely treated half-length of *Mrs. Alfred Illingworth*, by Mr. Fred Yates.

The landscapes and open-air studies are, perhaps, not quite as much a feature of the exhibition as they have been in previous years, but among them there are some of unquestionable value. Mr. East is more than ordinarily successful in his two large pictures, *The Green Pool* and *Autumn in the Valley of the Seine*, which have amply the charm of design and colour by which his work is invariably distinguished; and his smaller canvases are not less attractive. *The Morning Sunshine* is very happy in its quiet harmony of colour and delicacy of illumination, and the *View from the Bungalow, Rivington, Lancashire*, is exquisite in its subtlety of drawing. Mr. Hughes-Stanton does himself complete justice by his large and impressive landscape, *Villeneuve les Avignon*; Mr. David Murray by his *Where the wind and the waves and a lone shore meet*, and *Lake Como from above Menaggio*; and Sir Ernest Waterlow by his *Sunset*, and the *Wind-swept Hill*, and his study of expansive distance, *The River Torridge*. Notable also are the sumptuous colour arrangement, *Rough Weather*, by Mr. J. L.

Pickering; the rugged but expressive *Plymouth*, by Mr. Napier Hemy; the well-composed *Corfe Castle*, by Mr. Arthur Streeton; the delicately suggested *Cotswold Summit*, by Mr. C. M. Gere; the *Coming Storm*, by Mr. Moffat Lindner; the *Ports of the West and East*, by Mr. Albert Goodwin; and the powerful painting of an effect of gleaming sunlight, *Silver Morning*, by Mr. Arnesby Brown, which, by the way, has been purchased for the Chantrey Fund collection. Particular note must also be made of the one picture, *The Cold North*, by Mr. J. M. Swan, another master whose death is not less to be lamented than that of Sir William Orchardson; and the two delicate little studies, *Rainbow*, and *The Rising Moon*, by Mr. Lionel Smythe must not be overlooked.

In the sculpture rooms there is comparatively



"THE MACKEREL SHAWL"

BY ALGERNON TALMAGE



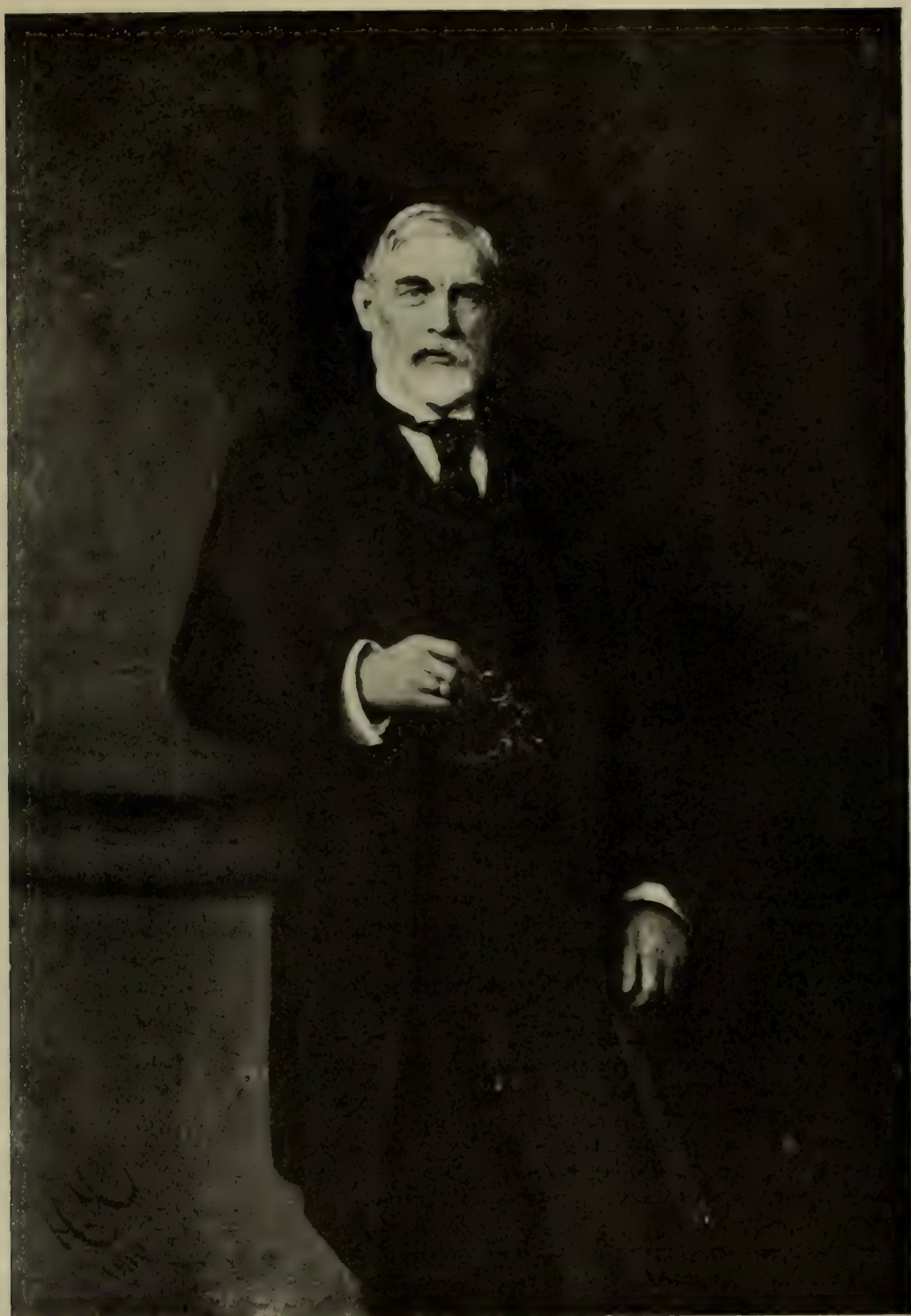
"THE LADY OF THE CASTLE"  
BY L. CAMPBELL TAYLOR





MRS. CYPRIAN BRIDGE  
BY THE HON. JOHN COLLIER





SIR JULIUS WERNHER, BART.  
BY SIR H. VON HERKOMER, R.A.



"FLYING A KITE"

BY LAURA KNIGHT

little work which can be said to mark any novel artistic purpose or to point any departure from precedent. Most of the contributors have been content to follow capably the paths to which they are accustomed rather than to seek for new directions in which to express themselves. As a consequence the gathering of sculpture this year has much the same sort of atmosphere that pervades the collection of pictures; it is sound and serious, but, on the whole, uninspired. But though much of it can scarcely claim to attract more than passing attention, very high praise is certainly due to such real successes as the *Madonna of the Peach Tree*, by Sir George Frampton; Mr. Drury's bust of Queen Mary; the *Sigurd* statuette by Mr. Gilbert Bayes—which has also been purchased by the Chantrey Fund Trustees—the bust, *La Rose*, by Mr. Lynn Jenkins; the bronze statue, *The Elf*, by Mr. Goscombe John; the marble group, *The Mother*, by Mr. Bertram Mackennal; and the series of *Chivalry* panels by Mr. W. Reynolds-Stephens. The most important of the other works

shown are Mr. Goscombe John's frieze, *The Charge of Balaclava*, Mr. Thornycroft's statue of *The Late Lord Tennyson*, Mr. Drury's statue of *The Late Duke of Devonshire*, Mr. Pomeroy's statue of *Sir George Livesey*, the busts of *Archie Rosenthal, Esq.*, by Mr. Derwent Wood; *Lord Curzon of Kedleston*, by Mr. Thornycroft; *Alfred Hillier, Esq.*, by Mr. Henry Pegram; *The Late John M. Swan, R.A.*, by Mr. Goscombe John; and *Penelope*, by Mr. Basil Gotto; and the small silver relief of *Nowrojee Nasserwanjee Wadia*, by Mr. Albert Bruce-Joy.

Among the water-colours, Mr. J. Young Hunter's *Love or Fame*; Mr. East's *In Lever Park*, and *A Spanish Carnival*; Mr. Hassall's *The Deputation*; Miss Gow's *The Balloon*; and the fanciful *Tumble, Froth and Fun*, by Mr. Sims, are conspicuous; and *Dewy Morn*, by Sir E. A. Waterlow; *The Footbridge*, by Mr. Rackham; *The Acropolis*, by Sir Charles Holroyd; *The Roman Campagna*, by Mr. Albert Goodwin; and an *Interior* by Mr. H. Becker, also call for comment.





STUDY FOR "FLYING FISH."  
BY HERBERT DRAPER.







"THE BIRTHDAY"  
BY GEORGE HARCOURT



"AFTERNOON TEA"  
BY HAROLD KNIGHT





*(Chantrey Fund Purchase)*

"SILVER MORNING"  
BY ARNESBY BROWN, A.R.A.

## *The International Society's Exhibition*

### THE INTERNATIONAL SOCIETY'S TENTH EXHIBITION.

FOLLOWING the precedent of the past two years the annual exhibition of the International Society of Sculptors, Painters and Gravers has been arranged as a double event—a general exhibition of works by members and others invited by the Committee, and a special exhibition consecrated to "Fair Women." In previous years, when the exhibition was held at the New Gallery, the International led the way in the annual procession of important exhibitions, but this year, with their transference to the Grafton Galleries, they have elected to come with the throng. The first part of the exhibition came to a close last month, and the second part, which followed it, will continue open till the end of July. In this article we deal only with the former.

There is always a sense of freshness and liveliness in the air at the "International;" this is a quality which does not diminish there with succeeding exhibitions, and if one work after

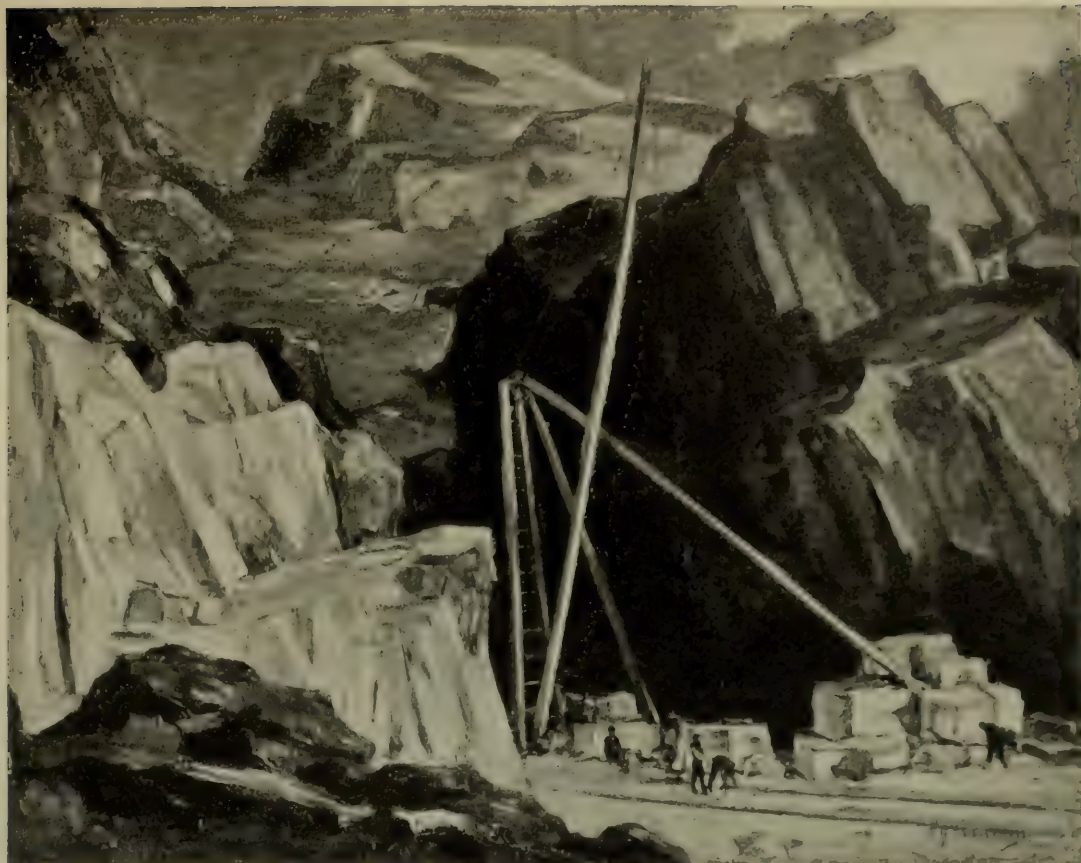
another fails us as an individual triumph we are always in the end rewarded by finding in some few canvases the sources of this pleasurable sensation. We cannot help believing too that it implies genius to hand somewhere; and a visit to the exhibition then becomes a search for this among some things that are only ostentatious and others that are purely imitative.

The semi-circle of impressionist pictures formed round the dais this year at the end of the large room was in appearance a distinguished part of the exhibition. The intervening dais helped to keep the visitor at the proper distance for a right appreciation of this kind of painting, and its peculiar beauties, chiefly of colour. In these the brushwork is carried to the logical conclusion of the modern method—to the achievement of a touch that expresses everything with an effort that apparently amounts to nothing. Living to themselves and their art, these French painters at last get to exchange with each other, in art, everyday sentiments by means of the briefest symbol, but there is an outer world to whom they are not.



"KIRKCUDBRIGHT CASTLE"

BY BASIL WOODHOUSE



"THE MARBLE QUARRY"  
BY D. Y. CAMERON, A.R.S.A.



perfectly intelligible. Has that outer world any claims which entitle it to ask for even more than the perfect reconciliation of touch and vision which seems to make these canvases a final word in a certain kind of painting?

The same question arises in connection with a picture by Mr. Orpen in the galleries, called *Living the Life of the West*, which in method effects an elaborate compromise between some very academic and some very unacademic qualities. It is one of those miraculous productions which place Mr. Orpen among the most accomplished artists of to-day, but there is to be found in this picture, as in the work of the French painters just referred to, no apparent reason for its being painted at all beyond that of the technical problem it encounters. Such paintings do not seem to put on record something which the artist had a passionate wish to say, and missing this in any picture we wonder what can be supposed to take its place as a *motif* for creation.

The International, no less than the Academy, has now a tradition, as we are reminded every year. Of the great artists who have created and maintained it, there is no need to distinguish here those who are living and those who are dead, when for the purposes of this exhibition they are all living in their art—such artists we mean as Manet, Fantin-Latour, Sisley, J. L. Forain, Monet, Rodin.

From English contemporary painters there was nothing this year which created a sensation, though Mr. D. Y. Cameron, in *The Marble Quarry*, has made a really impressive picture out of a theme which, to all but a few, perhaps, would yield little inspiration. Mr. Charles Shannon, too, advanced with another stride upon a phase of beauty known only to himself; but for the rest we find ourselves bound

to say that there seemed to be few signs of progress and too much repetition of the same *motifs* handled in the same ways as of yore. The Vice-President has made innovations, and perhaps Mr. Strang is the one painter we would wish had not done so. *The Conder Room* of Mr. Nicholson hardly established a place for him in this show such as he has formerly held. It is a subject of delicate transitions of colour; in character it must be called an "intimate" subject, but there is no intimacy in the technique to correspond. There is an interrelation between subject and style in every problem, which an artist can take up, and to fail in making the treatment express this is very seldom a fault of this painter. His portrait of *Lady Pearson* is, however, a canvas which does his powers much greater justice, and is in many ways to be regarded as a fine work. Mr. James Pryde has a dramatic sense, and is often tempted to scenes



"INTERIOR, 30 OLD BURLINGTON STREET"

BY J. E. BLANCHE



"A WINDY DAY." BY J. LAVERY, R.S.A.





WILLIAM HOLMAN HUNT, O.M.  
BY HAROLD SPEED



## The International Society's Exhibition

suggestive in character of the theatre, but this year he has turned to the haunts and abodes of the dregs of our town population, and in the picture called *The Slum* has rendered them in the most romantic of all possible ways. It is in Mr. Rickett's art too that we also find the dramatic sense so highly developed; but we might almost urge in his case that the conventions he has adopted always seem to bring us to the same scene, though to a different subject—by looking into it we find it is a different subject—and we always feel that so much power as he displays, that is, imaginative power as an artist, could take us such long ways but for this monotony of schemes.

In portraiture, Mr. George Sauter's *Cardinal Gibbons* was perhaps the most experimental effort, and Mr. Gerald Kelly was an interesting contributor. Mr. John Lavery was characteristically represented by *Miss Knowles*, in close proximity to his picture *A Windy Day*, which we reproduce among our illustrations; and in the same gallery was Mr. Harrington Mann's vivacious *Blue Jersey*. In the end room a prominent feature was Mr. Harold Speed's successful portrait of the veteran painter, Mr. Holman Hunt.

There were many successful landscapes. Mr.

Oliver Hall, in *Allassac* and *The Pennine Hills from near Appleby*, showed his restrained method and quiet palette to the greatest advantage. A sea piece, *Dirty Weather*, by Mr. L. Raven-Hill, was quite one of the finest little pictures in the exhibition, showing the many qualities of vision that lie behind and make so complete the genius of this great black-and-white draughtsman in the familiar medium of his pen and ink. Mr. Alexander Jamieson, having returned to Versailles for a subject, gave us something very successfully in an old vein. M. Henry Le Sidaner's *Hampton Court* is an interpretation of the great gate lit up by the sun's last rays. In it he has pushed a little further than ever the attempt at an extreme vibration and heat of colour, and has succeeded in showing his subject in a light in which we are not likely to see it for ourselves. The artist is fortunate who can arrive on a scene at such a "psychological moment" as this effect implies. Mr. A. D. Peppercorn and Mr. Mark Fisher contributed each a representative work strengthening this side of the exhibition, and Mr. W. L. Bruckmann's *Canal at Bruges* is a painting which increases the artist's reputation. Mr. Alfred Hayward's *Lime Trees at Hampstead*, too, was a landscape of native character.

*Les Iles de Hyères*, by Mr. Walter Donne, Mr. Henry Muhrman's *View of Highgate*, the *Foro Romano, Tarragona*, by Mr. Alfred Withers, and the *Evening at Cahors*, by his wife, Mrs. Dods-Withers, are all pictures to be recorded; and the two landscapes by Mr. E. A. Walton were very typical of his refreshing execution and success with certain effects. *Kirkcudbright Castle*, by Mr. Basil Woodhouse, though a small work, showed much directness of statement and pleasure in the effect that is rendered, and among water-colour landscapes we found an undoubted gift for colour and a pleasant facility in the *Jesuit Church*, by Mr. R. Douglas Wells.

We cannot say that we



"THE FORO ROMANO, TARRAGONA"

BY ALFRED WITHERS



"THE JESUIT CHURCH"

BY R. DOUGLAS WELLS

admire the idea of hanging the etchings on the staircase, or, in fact, anything which is intended for more than a momentary glance, especially when, as regards the rest of the galleries, the pictures looked as if they had to be spread out to make them go round the walls. Perhaps this attenuated appearance in the exhibition was partly due to the plan of the galleries, which are not so suited to such an exhibition as was the New Gallery. On the staircase, however, were shown the very interesting series of etchings in which Mr. Pennell has revealed the beauty of things that are always called ugly—the series of etchings which have already been referred to in an article last month in this magazine, and which deal with the effect of sky and buildings in smoke-clouded centres of industry.

Many remarkable studies of animals by the late Mr. J. M. Swan, R.A., enriched the octagonal gallery; some drawings in chalk by Mr. A. S. Hartrick, and the beautiful engravings of Henry Woolf, were also features of this room. Here were also two characteristic pieces of sculpture by Mr. Swan, the fine bust of the late A. Nevin du Mont, by Mr. John Tweed, and the *Torso de femme*, which was M. Auguste Rodin's chief contribution, representing the profundity of observation that has always determined the feeling of almost limitless power in the more poetic

of his conceptions. M. Bourdelle's bronze statuettes in the centre gallery worthily supported this great work of art, and in other parts of the galleries M. A. Jean Halou's bronzes, Prince Paul Troubetzkoy's statuettes of *Danseuses*, Mr. John Tweed's *Réverie*, and Mr. Henry Wilson's statuettes were the most distinguished things, and among these must also be counted the portrait, *John Galsworthy*, by K. Bruce. An interesting feature of this section was the head called *Katerina*, by Miss Florence Sargent, attractively full of knowledge and precision in the execution of its details.

## SOME NOTABLE PICTURES AT THE NEW SALON IN PARIS.

EACH successive Salon of the Société Nationale des Beaux-Arts has claimed the attention of the public on account of some particular work of unusual and striking merit, and thanks to which that particular exhibition has retained a place in one's memory. So one hears the "Victor Hugo Salon" mentioned, the "Rodin Salon," the Salon of Puvis de Chavannes' *L'Eté*, or that of Cottet's *Repas d'Adieu*, and, lastly, this year will be known especially by the name of Gaston La Touche, for this salon will be remembered in connection with his work there.

It is this artist who is responsible for the work of the year—I speak now of his series of four decorative panels, commissioned by the Government for a hall in the Ministry of Justice, and which are the product of M. La Touche's last two years' labour. In these paintings he shows himself at his very best—in the decorative composition, in his imaginative gifts, in the fresh and limpid colouring; in one word, he here sums up all the charming characteristics of his admirable art. Two of the panels are called *Le Sculpteur* and *Le Peintre*. In the former he has depicted, mounting some scaffolding in a park, the ideal image of





"HYLAS" BY E. RENÉ MÉNARD



## Pictures at the New Salon

a sculptor, to whom he has given the features of his friend Bartholomé; in the foreground he depicts the lovely form of a woman, the artist's model, with charming decorative *motifs* to the right and left; and, lastly, all the cortège of La Touche's familiars, the swans and fauns that he delights to introduce into his compositions. The other panel, *Le Peintre*, forms a perfect companion picture to the one I have just described, on account of its general tonality, its fair and aerial colouring. The painter is there—and this time it is La Touche himself represented seated before his easel—but in the background. The foreground is taken up with a wonderful fountain, whose waters are thrown up towards the sky, and reflect in a sparkling mirage all the colours from the blue of the heavens and the whiteness of the marble basin to the flaming hues of the autumn leaves. The third panel represents *Le Poète*. A boat in which the poet is seated with his friends glides through the calm water under the arch of a bridge. The artist has painted the purple

foliage of a young vine running along the old stones of the wall, and these leaves give the general tonality of the whole work. Lastly, the fourth panel, though less important in point of size, is not less delicious in colouring. It has for subject one of those interiors which La Touche paints so faithfully, and in which the summer sunlight filters through the half-closed Venetian blinds. And here we find a musician, seized by the inspiration of the moment, seated at the piano in the corner of an elegant salon. Such, in a few words, is the description of La Touche's most happy and charmingly conceived work.

Now, as I have done in preceding years, I will again endeavour to pick out from among the 1,236 pictures exhibited the best works and the artists of undoubted talent. Some of the usual exhibitors of first rank have failed to show this year, but here it is important to remember that in this Spring of 1910, artists have been approached on all sides by various exhibitions. The French School has made a great effort to be worthily represented at



"CÉRÉMONIE DANS LA CATHÉDRALE DE BURGOS"

BY CHARLES COTTET



"LE SCULPTEUR." DECORATIVE PANEL  
FOR THE MINISTRY OF JUSTICE, PARIS.  
BY GASTON LA TOUCHE





"LE POÈTE." DECORATIVE PANEL FOR  
THE MINISTRY OF JUSTICE, PARIS.  
BY GASTON LA TOUCHE



## Pictures at the New Salon

the Brussels International Exhibition and at that of Buenos Aires, and the painters have not always sufficient canvases in their studios to meet all requirements and to represent them in all the shows. I will, then, just mention the important absentees: M. Roll, the popular President of the Nationale; the excellent landscapist, Billotte; and also Zakarian and Zuloaga. In spite of this, there are plenty of good things in the exhibition.

Lucien Simon! Never perhaps has this artist's beautiful work appeared under such varied guise as this year in the three large canvases which form a synthesis of his three styles, and the three phases of his talent. The picture which he calls *La Comédie*, in which one sees children in costume acting a play in a park, is reminiscent in a great degree of his earliest work. It is a powerful, vigorous piece of work with strong shadows, but a trifle heavy in places. In *Le Bain* we see again the painter of Brittany. A water-colour which he showed some two years ago had already given a first idea of this picture, in which we see Breton women bathing in the waters of a bay. In this picture the idea is expressed more completely and

executed with more finish, not indeed, carried sufficiently far as regards the landscape, but, nevertheless, incontestably a very fine piece of work. Lastly, *La Poursuite* forms, as it were, a new phase in the work of this great artist. One cannot imagine anything more liquid, more aerial, more pleasing to the eye than this large picture, showing upon a flowery terrace some young girls running towards their mother. What elegance and dainty gracefulness, what charm of colour! One dare almost say that the soul of Botticelli blossoms forth in this work.

There is nothing stronger or more decided in technique in the exhibition than Charles Cottet's *Cérémonie dans la Cathédrale de Burgos*, in which he evinces his customary brilliant qualities, fine composition, rich and warm colour, and bold drawing. In this picture, sumptuous in colouring, though at the same time sombre and of austere character, the artist employs tones of the utmost richness, and particularly certain reds of extreme beauty. This cannot be described as a seductive work, but it is noteworthy just on account of those habitual characteristics of the painter, and it decidedly is a work of deep thoughtfulness.



"LE RETOUR DES PÊCHEURS"

BY J. LEMORDANT

## Pictures at the New Salon

M. Aman-Jean has talent and technique both eminently personal ; he is in love with middle tones, and knows better than anyone how to place in a pretty decorative landscape female figures harmoniously clad in light and supple draperies. His is a talent of sweetness much more than force, the delicate idealism of which, however, appears to my eyes to be invested with great charm. His picture this year is called *La Collation*, and forms another of a series of decorations destined for the Musée des Arts Décoratifs, in which M. Aman-Jean already figures in some important works. This last is equally successful.

M. René Ménard, after his great effort of last year, is contenting himself with showing some pictures of small dimensions. Is there any need for me to say that these are marked with that character of classic perfection which is ever present in even the smallest picture from M. Ménard's brush? I was exceedingly pleased with his *Hylas*, a noble landscape of warm and beautiful colour.

M. Jacques Blanche is exceedingly well represented this year, for besides some very fine por-

traits hung on the first floor at the Grand Palais, a special room on the ground floor has been reserved for his work. The visitors to the Salon can here pass a delightful hour studying one by one the productions of this great artist, one of the most personal and most varied of the contemporary French school of painting.

Among the landscapes hung in the Salon there is one that is unrivalled—the view of the *Place de Moret* during the recent floods, by J. F. Raffaelli, one of the finest works of a kind we have been accustomed to see with pleasure for a long time. I noted also the exhibit of M. Lemordant, who is making great progress. He is a young man on whom the Société Nationale des Beaux-Arts can count with confidence.

In conclusion let me say that it would not be fair to assert that all interest in the Salon depends upon the works I have enumerated, for besides them one finds numerous other excellent things. But those I have spoken of in detail are the outstanding and finest pieces which the exhibition offers.

HENRI FRANTZ.



“LA COLLATION”

BY AMAN-JEAN





"LA POURSUITE"  
BY LUCIEN SIMON





"L'ANNIVERSAIRE"  
BY J. E. BLANCHE

## Mr. William Rothenstein's Paintings

THE PAINTINGS OF MR.  
WILLIAM ROTHENSTEIN.  
BY J. B. MANSON.

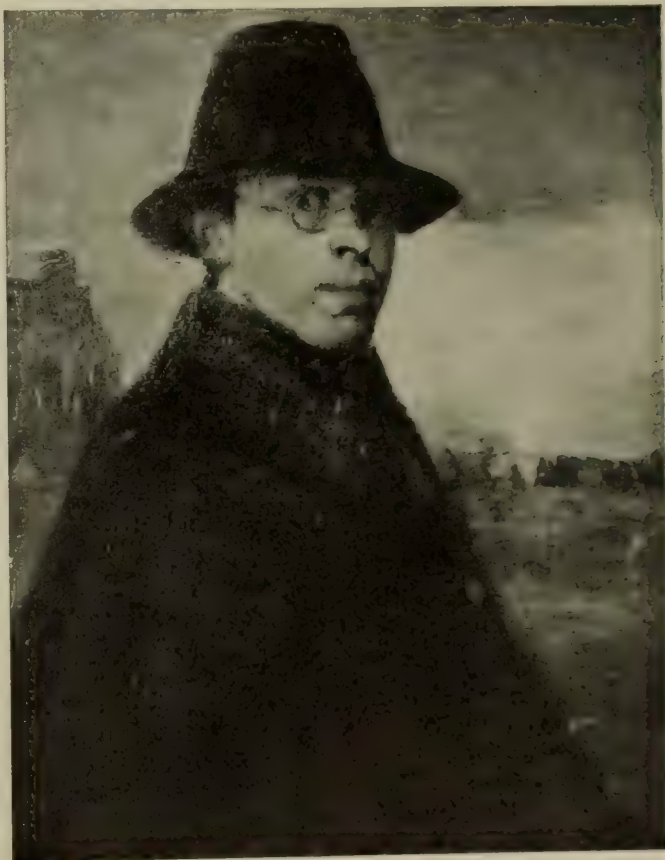
PERHAPS the most remarkable characteristic of latter-day Art has been its tendency to fall away from its legitimate aims and ideals, and to become a mere mode of technical expression, wherein the cleverness of the artist has unfettered scope. This tendency, perniciously attractive as it is, has found much favour with the majority of our younger painters, with the result that a great deal of the art produced in these days has no other claim to existence than the desire of its producers to display their dazzling dexterity. Up to a point, skilled painters, brilliant draughtsmen, competent craftsmen, have never been more numerous, but the great abilities of many of them have been somewhat nullified through want of proper restraint and thoughtful direction. Art, as a means of expressing emotion, as an educative and enlightening influence on society, has given place to an art which has for highest aim the display, sometimes brilliant, not seldom banal, of mere technical triumphs, the painting of attractive surfaces and textures in a dexterous manner.

It is to the influence of the dogma of "art for art's sake" that the present waywardness of art is due. This dogma, whose inception had value as a protest against the degrading influence of the illustrative art of the period, has outgrown its usefulness. Nevertheless, many of the painters of to-day are still labouring in the narrow paths circumscribed by its tenets. The theory that art could have no other mission than its own glorification has led to its present state of atrophy and to its degraded position as a means of the glorification of the painter's cleverness. It is, therefore, with a lively sense of healthful stimulation that one is able to turn to the work of William Rothenstein, which stands in marked contradistinction to the effete effusions of the disciples of *l'art pour l'art*.

Rothenstein's distinction lies not in any triumph of technique ;

his work is great, not because it is glazed better than other painters', not because it shows an admirable use of *impasto*, not because it rivals Rembrandt's or emulates Manet's, but because it is an intense expression of deep human emotion, and because it is fundamentally sincere. It has that simplicity which is an essential characteristic of really great art, and which only a great artist can obtain.

It is from the moods and feelings—often called commonplace—of contemporary life that Rothenstein has drawn his inspiration. All his work is the realisation of the poetry which is inherent in human life wherever its fundamental qualities find spontaneous expression. He has a spirit of self-abnegation which in itself is the highest expression of personality, and any personal peculiarities (which nowadays masquerade as personality) are lost in his absorption in his subject. He becomes, as it were, and for the time being, the thing he is painting. By this means he obtains a complete understanding of the soul that is in matter, as in



PORTRAIT OF THE ARTIST

BY WILLIAM ROTHENSTEIN  
(Metropolitan Museum, New York)



## Mr. William Rothenstein's Paintings

people, and he is enabled to give to his work that feeling of inexhaustibleness which is of Nature itself.

It must be obvious that to express this completeness, it was necessary to master a technique capable of expressing all aspects of a subject passing logically from a solid basis to the subtleties of finish. Rothenstein's work is pre-eminently the result of thought, the impressions created in his mind being sufficiently vivid to permit of the retention of spontaneity through all the processes of thought and deliberate execution. He is not at the mercy of his feelings at the moment of creation, but has subdued them to his service. His first step is to obtain a thoroughly sound and accurate ground-work in which proportion is not infrequently actualised by measurement. The work then proceeds in solid paintings, gradually rising in key, all attempts at finish or surface subtleties being kept until the work is ripe for them. He uses practically no medium, so that his pigment remains in a homogeneous condition unaffected by the unknown and probably disintegrating properties of oily mediums.

To a mind so far-seeing and so thorough as Rothenstein's, the limits of portrait-painting would inevitably have proved irksome and narrow, although it is a branch of art which has always attracted him, and one in which he has attained great distinction. It was originally his intention to become a portrait-painter, but his interest in all phases of human life prohibited his obtaining intellectual and artistic satisfaction in any one side.

For one year and a half Rothenstein worked in the Slade School under Professor Legros, who, wishing to restrain his youthful impatience, kept him working during the whole time in the antique

room. Then he migrated to Paris in 1890, and entered the *atelier* of Lefebvre, Benjamin Constant and Doucet; but it was not from these that he received any practical influence or training, but rather from the outside influences of Degas, Whistler, and Puvis de Chavannes, all of whom were kindly encouraging to him in his immature promise. In Paris, in 1890, he met Conder, and at once entered into a close friendship with him, which lasted until Conder's death, and for whose work his enthusiasm was strong and lasting.

Conder and Rothenstein, unlike most English students, entered keenly into the life of the French painters, and were in close communication with Toulouse-Lautrec, Anquetin, and others of the same group, and they held an exhibition of their works in 1891, when they were both students at Julian's, which attracted a good deal of attention. In 1893 he first exhibited at the Salon, when he showed two pictures, *L'Homme qui sort* (a portrait of Conder) and *A Young Peasant Girl*.



"AN INTERIOR"

BY WILLIAM ROTHENSTEIN

(In the collection of E. J. Hesslem, Esq., New York)



"CARRYING THE LAW." FROM THE OIL  
PAINTING BY WILLIAM ROTHENSTEIN.







"READING THE BOOK OF ESTHER"

(In the possession of C. L. Rothenstein, Esq.)

BY WILLIAM ROTHENSTEIN

At the same time he sent over to England his picture, *Girl in an 1830 Bonnet*, which was shown at the New English Art Club, where he still continues to exhibit.

In Paris Rothenstein produced a number of drawings of distinguished French artists and authors; these attracted considerable attention, and gained him immediate reputation, which happily suggested those series of English lithographic portrait-drawings which have now acquired a national, and in some cases historic, importance.

During the year 1894 he painted his virile portrait group of Furse, Steer, "Max," Sickert, and MacColl, a work showing a keen grasp of individual character and an instinctive sense of composition. In the following year he exhibited four pictures at the New English, *Porphyria*, *Souvenir of Seville*, *The Red Skirt*, *Portrait of R. B. Cunninghame Graham*, and at the Society of Portrait Painters, of which he was once a member, he showed his own portrait. His por-

trait of Albert Toft, *The Sculptor*, was exhibited at this Society's show in 1896, and it has since found a place in the Bremen Permanent Collection. The picture shows the most delicate art in a representation of a subject of every-day occurrence. It is simple, natural, and satisfying.

To the following year (1897) belong *Veselay Cathedral* (Baring Collection) and *The Cheap Jack* (Staats Forbes Collection), both of which were exhibited at the New English. That year also witnessed the production of the twenty-four "English Portraits," which include Hardy, Shaw, Bridges, Henry James, Sargent, and besides these he drew portraits of Swinburne, Leslie Stephen, John Morley, Zangwill, Alfred Russel Wallace, Wells, W. H. Hudson, and many others. The "English Portraits" were afterwards followed by twelve "Manchester Portraits," the "Liber Juniorum," and the "French Set." His portrait of *A Young Man* (Augustus John), now in the Walker Art Gallery, Liverpool, and his portrait of



himself, which has found a home in the Metropolitan Museum, New York, were painted in 1898.

In 1899 was painted *The Doll's House*, which was awarded a medal in Paris. This fine picture owed its inspiration to the emotion aroused by the contemplation of a striking physical phenomenon. The remarkably romantic effect of light and shade is the essence of the picture. The figures add to its mystery, as also they supply a subtly dramatic note; but their introduction was primarily to provide a point of concentration.

From *The Doll's House* of 1899 to the *Carrying the Law* of 1907, is a period of remarkable artistic and intellectual development. The poetry of the former picture was poetry inspired by a unique moment when in the gathering gloom the simple interior had become full of mysterious and beautiful shadows. In the latter picture, the emotion excited by the physical aspect of the scene is dominated by an emotion engendered by deeper and more elemental forces. This picture shows the artist's unfailing instinct for discovering and expressing the essential qualities of his subject, the fundamental forces which give it being, wherein its whole meaning lies.

The series of Jewish paintings which started in 1904 with *The Talmud School*, afforded Rothenstein ample scope for the expression of the poetry of human life and human endeavour, which always appealed so strongly to him. *A Corner of the Talmud School* in the Oldham Art Gallery, and *At the Spitalfields Synagogue*, in the Dublin Gallery of Modern Art, were also painted in 1904. The remarkable picture, *Aliens at Prayer*, now in the National Gallery at Melbourne, was produced in the following year.

In 1906 was painted Rothenstein's great dramatic picture, *Jews Mourning in the Synagogue*, now happily

to be seen in the Tate Gallery. This work, which was reproduced in *THE STUDIO* for April, 1907, is one of the most complete pictures of modern times. The emotion inspired by the physical aspects of the scene is as intense as that aroused by its intellectual qualities. It is painted with great power and simplicity, and considered simply as a painting of character it is admirable. It is a great achievement, and great not so much because of its masterly technical qualities as because of its intense sincerity, of its insight into the elements which constitute its subject.

The portraits painted during these years unfortunately cannot, owing to lack of space, be treated of in detail. They include the portrait of *Dr. Furnivall*, in Trinity Hall, Cambridge; *Herr and Frau von Kekulé*, *R. Salaman*, *Francis Darwin*, in the Laboratory, Cambridge; *Dr. Walker*, in



"L'ABBAYE DE ST. SEINE"

BY WILLIAM ROTHENSTEIN



"THE OLD FOUNTAIN, ABBAYE DE  
ST. SEINE." BY WILLIAM ROTHENSTEIN





THE SCULPTOR" (ALBERT TOFT)  
BY WILLIAM ROTHENSTEIN

*In the Kunsthalle, Bremen)*



*(In the possession of  
C. L. Rothenstein, Esq.)*

"THE DOLL'S HOUSE."  
BY WILLIAM ROTHENSTEIN



## The Alexander Young Collection

St. Paul's School, Bernhard Berenson (1907); *Prof. Marshall*, in St. John's College, Cambridge; *The Rt. Hon. Chas. Booth and Mrs. Booth* (1908), and *Sir Harold Deane*, in the India Office (1909).

Rothenstein has also made good use of pastel. His portraits in this medium show again his sense of the fittingness of his medium. He has proper understanding of its limitations, and does not strain it to an imitation of the aims of other mediums.

It has here been possible to deal with only a few of Rothenstein's pictures, but happily there is during the present month a convenient opportunity of seeing a collection of his best work at his exhibition at the Goupil Gallery. William Rothenstein has based all his work, both landscape and portrait and figure composition, on a definite sense of mass and proportion, the most important things to his mind in the building up of a work of art of any kind. His pictures of buildings, of which he has done many, are designed with the sense of weight and spacing which exists in all sound work, and no work of his has ever been conceived without this instinct for the balance and harmony of masses. It is for this reason that in his landscapes he has dealt rather with churches, cliffs, and rocks, for he has been less tempted by the charms of passing effects. Nevertheless he

has an unbounded admiration for the work of his friend Wilson Steer, full as it is of a rare radiance and strength, as well as for the genius of A. E. John and the work of A. McEvoy; and in sculpture he is greatly moved by the work of Epstein and of Harvard Thomas, and by the carving of A. E. Gill.

The importance of such work as William Rothenstein's cannot yet be justly estimated, but it is not too much to say that its sincerity, its soundness, its simplicity and its sanity, will have, in the long run, the desired effect of stemming the rush of modern art to by-ways of decadence, and of leading it back to the paths of sanity and high aim.

J. B. M.

### THE LAST OF THE ALEXANDER YOUNG COLLECTION.

ON several occasions we have referred to and reproduced in these pages the pictures belonging to the late Mr. Alexander Young, and in Volumes xxxix. and xl. the collection was fully discussed and illustrated in a series of articles. Our readers will, therefore, be interested to learn that on Thursday, June 30, and Friday, July 1, and again on Monday, July 4, the remaining works from this famous collection are to be sold



"A SHEPHERD AND HIS FLOCK"

BY ANTON MAUVE



*(By permission of Messrs. Thos. Agnew & Sons  
and Messrs. W. & A. G. Nisbet.)*

"SOLEIL COUCHANT." FROM THE  
OIL PAINTING BY J. B. C. COROT.





## The Alexander Young Collection



"THE WEED CUTTER"

BY J. B. C. COROT

by public auction at Messrs. Christies' rooms in London. This will be, without doubt, one of the most important sales of modern works held during recent years, and it is attracting considerable attention both in England and elsewhere.

The occasion is particularly noteworthy because, with the dispersal of these works, we shall have seen the last of those interesting and select private collections, consisting mainly of Barbizon and Modern Dutch pictures, brought together by eminent professional and business men, who possessed a keen artistic sense and unerring judgment. The pictures of the late Mr. Staats Forbes and Sir John Day are distributed in all directions, while those of the late M. Thomy-Thierry and M. Chauchard of Paris have found a home in the Louvre. It is very doubtful if any other private individual will find it possible in the future to acquire such collections as these, for apart from the great increase during the last few years in the value of the works of the two famous schools, many of the finest examples have now been added to public galleries, and can never again come into the market. It is true that in Holland several

of the younger connoisseurs are endeavouring to form collections of the works of the great leaders of their modern native school, but they will find it almost impossible to rival the superb collections mentioned above.

In view of the peculiar importance which attaches to the forthcoming sale it is interesting to recall the chief features of the collection which Mr. Alexander Young brought together with such success. Dealing with the Barbizon pictures first, it is to be noted that it contained over sixty examples of Corot's beautiful art, most of them of the very finest quality. They numbered among them the two versions of *The Bent Tree* (one now in the National Gallery in London, included in the Salting Bequest, and the other in the Melbourne Gallery), *Le Lac, Evening*, *La Prairie*, *Mantes la Jolie*, and *Les Baigneuses*, works which display all the characteristics of the master, full of poetic sentiment and delightful colour harmonies.

Daubigny was equally well represented, for the works of this artist appeared to have a peculiar attraction for Mr. Young, and he acquired some of the finest examples of the painter's art in its



## The Alexander Young Collection

various phases. Most of them were executed during his best period, between 1860 and 1874, and display his remarkable breadth and freedom of execution, and fine feeling for tone values. The most important was *The Willow Tree*, while *Les Bords de la Cure, Morvan*, will be remembered as having won the Gold Medal at Paris in 1900. Another fine example was *The Drinking Place*, which was reproduced in colour in these pages, as was a noble canvas *Forêt de Fontainebleau*, dignified in conception, and rendered with strength and lofty simplicity by Théodore Rousseau.

Diaz, the friend and pupil of Rousseau, was admirably represented, both by his figure work and his imposing landscapes, the *Fête Champêtre* being a particularly fine example of the former branch of his art, and rivalling in jewel-like quality the productions of Monticelli. Other splendid canvases by him were *L'Orage* and *The Pool in the Wood*.

One of the most important works in the collection was the *Solitude* by Jean François Millet, a

large and imposing landscape, which is now in the Wilstach Gallery in Philadelphia. It was exhibited at the Guildhall, London, in 1898. Of the figure pictures by Millet *The Good Samaritan* was the most representative, while two superb chalk studies, *The Shepherd* and *The Track of the Wolf*, express all the pathos and tragedy of rustic life with that simplicity and dignity which characterise the artist's work.

The two animal painters of the group, Troyon and Jacque, were to be seen to great advantage in the collection, and *The Old Shepherd*, by the latter, is undoubtedly one of his finest works. Of the typical examples of Troyon's cattle pictures we may mention *La Charrette de Foin*, *Vaches au Pâturage* and *Cattle Resting*, while an impressive and dramatic work, *Shepherd collecting his Flock*, is different in feeling and treatment to the artist's usual productions. The other member of the famous group, Jules Dupré, was also well represented.

Of the modern Dutch painters the work of



"CATTLE IN A MEADOW"

BY E. VAN MARCKE



LANDSCAPE. FROM THE OIL  
PAINTING BY C. F. DAUBIGNY.

(By permission of Messrs. Thos. Agnew & Sons  
and Messrs. Wallis & Son.)







"ROUTE DE LA FERME"

BY J. B. C. COROT

Anton Mauve recalls perhaps most distinctly the men of Fontainebleau, and the collection contained many fine examples of his fascinating art, *Milking Time*, *In the Shade of the Trees*, *The Old Shepherd*, and *The Wet Road* being amongst the most important. James Maris was also admirably represented by his *Barges*, *Early Morning* and *Showery Weather*, while his brother William had several works in the collection, which, however, contained no example by the poet-painter, Matthew Maris. The veteran artist, Josef Israels, was represented by such well-known pictures as *The Shipwrecked Mariner*, *The Cottage Madonna*, and other works. Of the lesser-known Dutchmen, Bosboom, Mesdag, De Bock, Artz, Neuhuys, and Weissenbruch were all to be seen in the collection, which also contained examples by Georges Michel, Decamps, Monticelli, Van Marcke, Jules Breton, Boudin, Lépine, Harpignies, L'Hermitte, F. Ziem, and other French painters.

Not the least interesting feature of the collection was the splendid series of water-colours, mostly of the Dutch School, which included drawings by Mauve, De Bock, Fritz Thoenen, Weissenbruch, and some beautiful examples by the Frenchman, Harpignies.

We are indebted to Messrs. Thos. Agnew & Sons and Messrs. Wallis & Son for permission to reproduce some of the works which will appear in the forthcoming sale. Judging by the fine quality of the pictures which are to be sold, it is anticipated that some will fetch very high prices. Those who follow the records of the sale-rooms need hardly be reminded of the astounding figures reached in the Yerkes sale, recently held in New York, when Corot's *Fisherman* realized £16,100; the same artist's *Morning*, £10,420; Troyon's *Going to Market*, £12,100; Millet's *Pig Killers*, £8,820; and Diaz's *Gathering Faggots*, £6,020.

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The first exhibition of the Society of Graver-Printers in Colour was, as stated in the article on the Society last month, to have opened on May 20, at Messrs. Manzi, Joyant & Co.'s Galleries, Bedford Street, but owing to the death of King Edward the date was altered to June 16.

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With reference to the notice and illustrations of Sir George Frampton's house in our April number, it should be mentioned that Mr. E. Guy Dawber was responsible for all the designs, excepting only those of the mantelpieces.





"VENICE, MOONLIGHT" (SKETCH) (See preceding article)

BY F. ZIEM

## LADY ALMA-TADEMA'S PICTURES. BY MARION HEPWORTH DIXON

It must have been close on twenty years ago in criticising the work of Marie Bashkirtseff that Mr. George Moore startled the newspaper public by asserting that "woman had contributed nothing original to the Fine Arts." Much water has flowed under the bridges since then. Yet startling as is the novelists' dictum, it is conceivable that a brief might be held for his views. For I take it that in complaining of the lack of originality in women, the author of "Esther Waters" meant to imply that the sex had contributed nothing exclusively feminine to the artistic output of the world. And *pace* the feminists, it is undeniably true that as an artist the female aspirant has hitherto chosen to masquerade in male attire. Take the case of Mme. de Staël and George Eliot. As far as their works go, might not either of these exalted ladies have been born a man and without the alteration of a comma in their writing? And as it is in literature, so it is in painting. Rosa Bonheur and Lady Butler are both exponents of themes exclusively masculine. Miss Kemp-Welch is in the same case. A wholly modern example, that of Mrs. Laura Knight, as seen in her exhibit in the present Royal Academy Exhibition, again emphasises the argument. For amazingly clever as is Mrs. Knight's big *plein-air* effort of boys bathing, and full as it is of grip and understanding, it is impossible to study the canvas for long without coming to the conclusion that

Mr. Tuke could have tackled the subject with equal dexterity and acumen.

This long preamble is necessary to bring us to a just appreciation of the special niche held by the subject of this article, Lady Alma-Tadema. For if any art ever breathed an exclusively feminine spirit it assuredly issues from the emanations of this delicate and supremely gifted lady. To approach her, indeed, we must needs shake off the dust of a turbulent, mechanically controlled modern world.

The artist dwells apart and

in so cool and sequestered an interior, that we seemed to catch our breaths on entering into at once so radiant and fragrant an atmosphere. For it is always summer that we find imprisoned within Lady Tadema's four walls. With pain, with distress, she has neither part nor lot. In her hands the fairest of young mothers clasp the chubbiest of babies to their breasts. The tenderest of maidens sigh at their mullioned casements (though be sure their lovers are not far distant), and the most demure of tiny ladies lift their brocaded skirts as they trip to the music of viol and virginals.

Not that superlatives in any way express or explain an art so dignified, so chastened, so simple as is that of Lady Alma-Tadema's. For with all the tender sensibility, the almost ecstatic abandon with which she depicts child life, there is a curious restraint in her methods which comes of long schooling. A student to the end of her too short life, the painter's love and reverence of nature seems to make her handle her pigments as a nun might count her rosary. Thus a piece of boggled work was anathema to her. If things went wrong the artist (like Mr. Francis James, who at times makes fierce bonfires of his water-colours) would simply take a fresh canvas and begin her labours again from the very beginning.

Such methods hardly tend to a large output. The only cause for wonder is that the painter accomplished as much as she did in a life which, some years before the close, was broken and distracted by illness. Yet it was towards the close and in the midst of protracted suffering that the artist's genius shone the brightest. A wonderful

## Lady Alma-Tadema's Pictures

fulness and richness, an extraordinary sense of the sumptuous colour of life, seemed to come to the tender lady who was about to quit it. That exquisite little picture called *The Dance*, with the slim pink-robed lady bowing to her cavalier as she waves aloft a scarlet feather, might in its pure joyousness have emanated from Watteau. Not that Lady Alma-Tadema was at any time influenced by the French school. Married when little more than a girl to a famous painter of Dutch birth, it was perhaps natural that she should have turned to the Low Countries for her inspiration. Yet her manual dexterity was clearly learnt at home. It was in the Regent's Park, at Townsend House, under the loving eye of a master famed for his draughtsmanship, that the beginner first found her

feet and began to paint her two little stepdaughters, Laurence and Anna. These ladies figure in so many of Lady Alma-Tadema's initial attempts that the mention of their identity is perhaps a pardonable indiscretion. In *Grannie's Needle*, however, we detect a fresh model, and one who seems to have proved so satisfactory that she appears to have posed for the quaint little lady in the work called, *Put in the Corner*, and other themes. Another comparatively early composition is that entitled *Grace*, where a Dutch mother and child, the former bending over a table spread with white napery and silver, calls down a blessing on the mid-day meal.

These tentative works are by no means without their interest to the student. In them we see

a beginner's anxious endeavours to gain command of her tools. The pattern of the picture is carefully considered. The drawing is minute and painstaking. But the handling, a fault found in nearly all conscientious young students, is seen to be tight and formal. But little by little, we perceive the real artist emerging from her novitiate. The small moonlight sketch of the old Coliseum in Regent's Park has already a hint of the breadth to come in her later painting.

In the recent exhibition at the Fine Art Society's Rooms in New Bond Street few things were more interesting to Lady Tadema's admirers than the sketches there seen for the first time. Almost exclusively painted in oil, they not only showed the artist at work grappling with things at first hand, and face to face with nature, but marked, in a significant way, the progress in each succeeding essay. The lady's life,



"THE NEW BOOK"

BY LAURA T. ALMA-TADEMA

(By permission of Messrs. Tooth, owners of the Copyright)



## Lady Alma-Tadema's Pictures

in truth, may be called a long studentship. *The White Cloud, Hampstead in the Snow, Washing Day at Mentone, A Summer Meadow, Where France meets Italy, Scotch Rain, and The Bonfire*, all testify to gradually attained powers, to mastery over the painter's insuperable difficulties.

Of the more subtle qualities of the artist's work, the purity of her colour, the spontaneity of her conceptions, and the exquisite, yet indescribable, sense of mystery suggested by her interiors, all the later work bears evidence. *Bright be thy Noon*, a picture kindly lent for illustration in THE STUDIO, is thus a characteristic one. In sumptuous seventeenth-century surroundings, a dainty mother, catching her child in a fine rapture in her arms, holds it aloft as she mentally envisages its happy future. *Love's Beginning*, a picture bought by the German Emperor, depicts an essentially different kind of love, and an altogether different dream. A youth, grown to man's estate, is here delineated gazing at a fair seamstress, who, arrested by the ardour and entreaty of his bearing, momentarily suspends her work as she trembles in a sweet confusion. *The New Book*, on the other hand, is a simple study in light and atmosphere; for the single figure of the lady bending over her tome is happily silhouetted against an open casement. The subject somewhat laconically called *A Looking out o' Window* illustrates an analogous theme, but one always attractive to the artist. *Early Discipline*, again, is a subject fraught with infinite charm, for who, except Lady Alma-Tadema, could do justice to this coy, wayward, irresistible mood of childhood? It is with the same joy in delineating joyousness that the artist set about such pictorial problems as she gave herself in the essays, *Soon Ready, Battledore and Shuttlecock, Airs and Graces, Hobgoblin Stories, and Peace Making. Airs and Graces* illustrates her peculiar gift—the gift of being able to portray arrested action. There are many other

notable canvases to which I should like to call attention did space permit, such as *The Bird Cage, Love at the Mirror, The First Born, The Poet's Flower, Queen Katherine*, and the sombre canvas (the only one I remember painted by Lady Alma-Tadema) called *The Pain of Parting*.

It will naturally be surmised that work so rare in quality and the product of an English lady has found a place in our National Gallery of British Art, but such is not only not the case but can hardly be so now, for the greater part of it has either passed over the water to the United States or to Germany, where it has met with a greater appreciation than in the country of her birth. What is owned here is thought too highly of by its possessors to be lightly parted with.



"A LOOKING OUT O' WINDOW"

BY LAURA T. ALMA-TADEMA  
(Owned by G. W. Fowler, Esq.—Messrs. Tooth's Copyright)



*(Owned by Vernon Watney, Esq. —  
Messrs. Tooth's Copyright)*

"BRIGHT BE THY NOON"  
BY LAURA T. ALMA-TADEMA





"WELL EMPLOYED"  
BY LAURA T. ALMA-TADEMA

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—In the Sixth Annual Report of the National Art Collections Fund, recently issued, numerous interesting acquisitions are recorded, but prominence is, of course, given to the acquisition of Holbein's *Duchess of Milan*, the formal transfer of which to the nation took place on November 9th, the birthday of his late Majesty. As is well known, King Edward took a keen interest in the work of the Fund, of which he was Patron, and gave practical proof of his sympathy with it by inaugurating a Special Reserve Fund to meet sudden emergencies, such as that which confronted the executive when the Holbein was offered to them. Their present Majesties, King George V. and Queen Mary, were also contributors to this fund, and if, as is probable, His Majesty confers on this movement the patronage given to it by his illustrious father

there is good prospect of the aims of its promoters being realised. Every one of our readers, who belong to all nationalities, will, we know, share with us the fervent hope that the pacific influence which the late Sovereign brought to bear on affairs at large will be continued under his successor in the exalted office to which he has been called.

The beautiful drawing of a Tiger's head, by the late J. M. Swan, R.A., which we reproduce as a frontispiece to the present number, thus inaugurating the fiftieth volume of this magazine, will come as an additional reminder to art lovers of the great importance and interest of the collection of studies and sketches of animals, which remains in his studio. These studies are inimitable in their masterly revelation of his extraordinary powers of observation, and their artistic value could scarcely be too highly estimated; so there is matter for sincere congratulation in the announcement that a scheme is on foot to secure a large selection of



'LOVE'S BEGINNING'

(Purchased by H.I.M. the German Emperor; reproduced by permission of Sir L. Alma-Tadema, O.M., R.A.)

BY LAURA T. ALMA-TADEMA



them for preservation in the national and other public galleries and museums. Already this scheme has received a great deal of influential support, and sums of money have been subscribed by public bodies and prominent collectors to further the object which it has in view. This disposal of Mr. Swan's drawings in places where they will be permanently accessible to the public will serve as an entirely appropriate memorial of an artist who must certainly be counted among our greatest masters. —

At a meeting of the Royal Academy, held in the first week of last month, Mr. A. S. Cope and Mr. Napier Henry were elected to full membership, in place of Mr. Swan and Sir William Quiller Orchardson; and Mr. Adrian Stokes was elected to fill the vacancy left in the ranks of the Associates by the promotion of Mr. J. J. Shannon, who has qualified for full membership by depositing his diploma picture, now on view in the first gallery at the Royal Academy. There remain three associates to be elected as soon as Mr. Stanhope Forbes and the two new Academicians have deposited their pictures.

The panel in gesso and mother-of-pearl which we reproduce on this page is an excellent example of this species of work by Mr. Pickford Marriott, who for some years past has been Head Master of the School of Art at Port Elizabeth, in South Africa. The panel now reproduced will recall others which have appeared in our pages during the past few years, both by Mr. Pickford Marriott and more recently by his brother, Mr. Frederick Marriott, whom many of our readers know as Head Master of the Goldsmiths' College School of Art at New Cross.

ful duty to record in our last two numbers the death of two distinguished painters—one of them no less talented as a sculptor also—and now we have to note a double loss in the ranks of the decorative artists of this country by the death of Mr. Lewis F. Day, well known as a designer, and better, perhaps, as the author of numerous works on decorative art, and of Mr. W. J. Neatby, a gifted artist, whose work as a decorative sculptor, metal-worker, and in various other directions has often figured in these pages.

As an event in the Art world it would be difficult to exaggerate the importance of the exhibition, "Twenty Years of British Art" (1890-1910), at the Whitechapel Art Gallery. But it is extraordinary enough that recent growths in English painting, but tardily recognised in the West End of London, should come into their own here in the shape of full recognition. It is only



"A PRAISING ANGEL." PANEL IN MOTHER-OF-PEARL, GESSO, AND PRECIOUS STONES. BY PICKFORD MARRIOTT

It has been our regret-



"LES ROSES" TAPESTRY DESIGNED BY JULES CHÉRET  
EXECUTED BY THE GOBELINS MANUFACTORY  
(See *Paris Studio-Talk*, p. 62)

the very best that is put before the people of the East End in the name of Art. Not only does the list of exhibitors' names sum up all that is most forcible in contemporary work, but these names are as often as not represented by the very pictures which have been most expressive of their individual influence, as in the case of Mr. William Rothenstein's famous work, *The Doll's House*, a reproduction of which appears in our pages this month, or *The Three Misses Vickers*, one of the earliest commissions Mr. Sargent executed in this country. Many of the artists are represented in an early and a late phase, making possible an appreciation of their development; thus there is Mr. Charles Shannon's early *Mother and Child*, to compare with his later work, *The Lady in a Winged Hat* (a portrait of Mrs. Scott, wife of the Explorer). No one stands the test of such comparisons better than Mr. Shannon, in whose portrait just named we feel a profounder sense of beauty and nobler depth of colour than in his earlier work. This painting belongs to the collection brought together

by Sir Hugh Lane for the Johannesburg Gallery, the nucleus of which is exhibited with the rest of the paintings arranged for exhibition by the Director of the Whitechapel Art Gallery. We cannot withhold the fact, and it is the sincerest compliment to Sir Hugh Lane's selection, that we look upon such pictures as the Shannon portrait and Mr. Wilson Steer's *Corfe Castle* apparently for the last time, with the greatest regret that it should be so.

At the Leicester Gallery the important feature last month has been the exhibition of Mr. Charles Sims' paintings. The technical facility of this painter is extreme; there is a happy fluency about his methods that aids the gay spirit it expresses. But an artist's brush can run away with him. Such a thing is known, but never known to end up well, and, after all, when the hand is insubordinate, whether in failing or in a too riotous ease, mastery is absent, for that is a mental attitude which gives dignity to everything. Everyone watches with interest for the next development in this artist of remarkable powers. At the same Galleries a very interesting *début* in water colours was also made last month, by Mr. Henry Simpson, with scenes of the East.

An exhibition which calls for particular notice was Mr. Glyn W. Philpot's at the Baillie Galleries. Mr. Philpot's art is still a little self-conscious, except in a few sketches where perhaps for a moment he forgets the exhibition public. But his natural genius is winning its way through as something natively strong, and asserting itself in results which in some instances might be placed beside some of the best painting of to-day.

Mr. T. C. Gotch has been exhibiting, lately, children's portraits and child pictures at the New Dudley Galleries. These included *The Child Enthroned*, a work which attracted attention in the Royal Academy some years ago. The qualities of the painter's art, his clear and delicate touch, and love of carefully wrought ornamentation, are well known, and but for an inclination to a somewhat photographic convention in the placement of the head on the paper, some of the smaller sketches were singularly happy.

Another exhibition to be noted was that of the water-colours of Mr. F. A. W. T. Armstrong at the Ryder Gallery; and it is time this painter's oil-paintings were seen together in town. A resi-



dent in the West of England, Mr. Armstrong has been gradually perfecting a very sincere art as a landscape painter; by observation and sympathy he has arrived at a naturalism which is often a refreshing note in the exhibitions to which he sends.

Among successful exhibitions of last month we have also to report Miss Ella du Cane's water-colours at the Fine Art Society; paintings and water-colours by Miss Carlotta Popert, Mrs. Cecil Latter, Miss Graham, Mr. Harold Soames and Miss Hardwicke Lewis at the Baillie Galleries;

further at the New Dudley Galleries water-colours of English by-ways by Mr. G. F. Nicholls, and pencil drawings in Cornwall by Mr. Herbert E. Butler. There was also a mixed exhibition of pictures and craft-work of some interest at the St. George's Gallery, 108, New Bond Street.

PARIS.—M. Gustave Geffroy, the distinguished writer on art and of romances, who is also director of the Manufactory of Gobelins, is endeavouring to revive the old craft by giving the weavers modern subjects for their looms, instead of leaving them to imitate and repeat always the old and defunct styles. From this point of view the recently executed panel after a design by Chéret, which we reproduce on page 61, is completely successful. Jules Chéret, whose beautiful decorative work is famous, has brought all his skill to bear on the production of this cartoon. The two female figures floating upwards through the azure sky are in admirable harmony with the artist's own personal style and at the same time betray their relationship to the art of the eighteenth century, which was, indeed, Chéret's *point de départ*, as may especially be seen in his excellent drawings in sanguine. The little flying Cupids are yet another evidence of the artist's source of inspiration. And now a word about the workmanship—this reflects the greatest credit upon the master-weavers, MM. Gauzy, Decluzenne and Roland. The colours of the draperies are delightfully harmonious, and the border of roses is particularly attractive on account of the beautiful colouring and graceful ornamentation.

Readers of THE STUDIO will doubtless remember M. Prosper d'Epinay as the author of some little pieces of sculpture shown at the Salon des Humoristes last year, some examples of which were reproduced in these pages with my notes on that exhibition. This artist's polychrome statue of Joan of Arc, recently set up in the Cathedral at Reims, is a fine example of his work of a more serious character, and has attracted a great deal of notice from visitors to the sacred fane. The statue is life-size, and executed in silvered bronze, ivory, and Siennese marble, relieved by incrustations of lapis-lazuli. M. d'Epinay,



"JEHANNE D'ARC AU SACRE" (POLYCHROME STATUE IN THE CATHEDRAL OF REIMS) BY PROSPER D'EPINAY  
(By permission of M. Henri Abe'ë)



SILVER AND SILVER-GILT CHESSMEN ORNAMENTED WITH ENAMEL AND RUBIES BY WILLI WUNDERWALD  
(See *Berlin Studio-Talk*, p. 65)

who was born in the Island of Mauritius in 1836, comes of a Breton stock. Many notable achievements stand to his credit, including not a few which are now in the possession of distinguished patrons of art in England.

It was an exceedingly happy idea, that of organising, at the Musée des Arts Décoratifs, an exhibition of Albert Besnard's decorative work, and in particular his cartoons, sketches and drawings. The *ensemble* contained for artists a powerful and noble lesson, and for the plain man a very fine and profound impression of art. So long ago as four years back, M. Besnard had already shown in the Georges Petit Galleries a number of important examples of his work, but that exhibition consisted solely of easel pictures. Now on the present occasion we had an opportunity of penetrating into the inmost soul of the greatest decorative artist of the present-day French School. A portion of the work has been already seen by the public in its finished state. Who does not know the important mural paintings which Besnard has executed for the École de Pharmacie, his ceiling in the Hotel de Ville, his great work at the Sorbonne, his decorations in the Petit Palais, in the Musée des Arts Décoratifs, or in Baron Vita's Villa, and his ceiling in the Théâtre Français? Certain of the sketches and highly finished cartoons reminded one of these works; here we found all Besnard's excellent characteristics, his impeccable draughtsmanship, his rich and warm colouring, and those imaginative qualities which he possesses in the highest degree.

M. Besnard is perhaps the only artist among

our contemporaries, in France at all events, who has attempted with success the painting of religious subjects. His *Jésus et la Samaritaine*, a cartoon for a decorative painting executed in a little church in Staffordshire, is from this point of view a veritable masterpiece. Another work from M. Besnard's brush of the same *genre*, so fine and noble in conception that it seems to have been inspired by the great Fra Angelico, is the decorative painting in the Chapel of the Cazin-Perrochaud Home, at Berck—a little seaside town to which delicate children are sent, and where the painter was obliged to reside for some time with one of his children. It was at this time that he painted these twelve panels which reveal such great nobility of soul, such pure idealism. The large cartoons for this work figured in the Exhibition in the



CHRYSOPRASE BOWL WITH SILVER MOUNT OVER GROUND OF GREEN TRANSPARENT ENAMEL  
BY PROF. ERNST RIEGEL  
(See *Berlin Studio-Talk*)





GOBLET IN OLD SILVER REPOUSSÉ  
BY PROF. ERNST RIEGEL

Musée des Arts Décoratifs, and although they lack the magic colour of Besnard's finished work, they do not appear any the less finished or complete. One saw at the same time the *Sacré-Cœur*, a cartoon for a decoration in the same chapel, and some water-colour sketches for the Stations of the Cross, which were of equal importance.

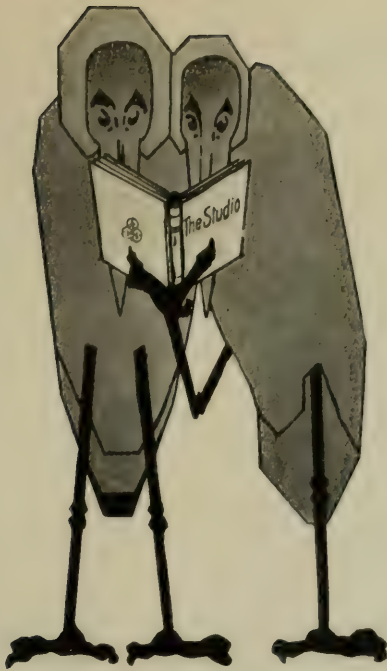
I must mention a very important exhibition of work by an Englishwoman, Madame Romaine Brooks, in the Durand-Ruel Galleries. This talented lady shows in her work the influence of Whistler and of Manet. She has decided taste for sweet and tender harmonies, which give her palette great subtlety. All her painting is delicate and refined, and her portraits, such, for instance, as the *Femme à la Toque noire* or the *Jaquette rouge*, are decidedly works of the first rank.

The painter Eugène Chigot lately gathered together in the Dewambez Galleries a certain number of his recent landscapes. Chigot, whose works we have seen at the Salon d'Automne, at the Artistes Français, and in various smaller

exhibitions, is a landscapist who deserves, in my opinion, a very prominent place in the evolution of French painting. He is a native of Valenciennes, that home of painters, and coming therefore from Flanders, is no colourist. He has, nevertheless, a very deep comprehension of nature, and one feels that he loves sincerely and ardently the charming landscapes, the profusion of flowers, the gardens in spring-time, and those mysterious pools overgrown with flowers that figure in his pictures. Chigot is furthermore a past master of the art of painting water, and since Thaulow I have come across no one who renders so well as he does its charm and transparency. The artist does not specialise in any one direction; he grouped his landscapes in two or three series, giving them such names as *Fleurs*, *Forêts*, *Châteaux*, and they are all alike in being large and sincere visions of nature. H. F.



COCOA-NUT CUP WITH SILVER AND GILT  
MOUNTS, STUDDED WITH TOPAZES  
BY PROF. ERNST RIEGEL



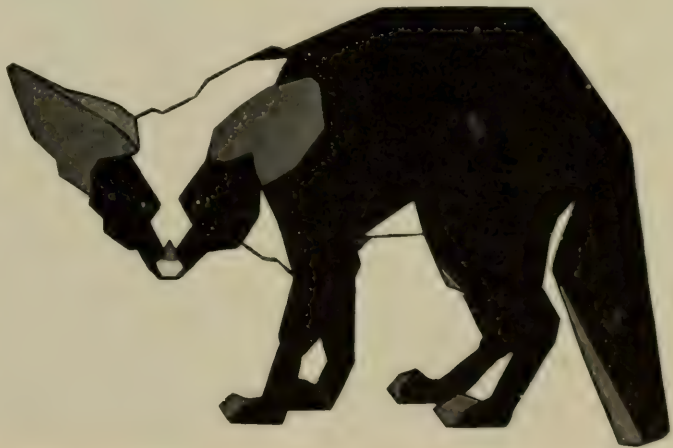
"TWO MARABOUS" (DRAWING)  
BY MARGARETE RABES

**B**ERLIN. — The chessmen of Willi Wunderwald and the three articles by Prof. Ernst Riegel of Darmstadt, of which illustrations accompany these notes, figured among other interesting examples of modern German metal work at an exhibition held not long ago at the Königliche Kunstgewerbe Museum. This display afforded convincing evidence of the substantial progress which our craftsmen have achieved in this domain. Especially welcome were the signs it gave of the increasing co-operation of the architect and artist with the craftsman and the larger share of appreciation which now falls to the lot of the individual worker. Commercial products are finding less and less favour with the public, while good handiwork and personal utterance are preferred to machine-wrought perfection and the frigidity of classical styles. But as these craftsmen are wise enough to base their knowledge on tradition, we are often able to admire a happy compromise between the old and the new tendencies. There were a good many exhibits in the exhibition referred to which failed to give satisfaction through excessive elaborateness

of style and over-decoration that recalled degenerate Gothic or Barock inventions, but on the whole the principle of constructiveness and simplicity was triumphant. Ornamentation and decoration were by no means absent. On the contrary, they were conspicuous in the contributions of some prominent workers, but more in response to architectural considerations, their aim being beauty rather than display.

The chessmen of Willi Wunderwald, a Düsseldorf painter, embody a particularly happy solution of the problem of combining solidity and comfort with beauty in such articles. If we compare this modern work with the old style of figure, the superiority of present-day craftwork becomes evident. In the past the pieces were either so complicated that their touch was disagreeable, or they were like figures cut out of cork. Wunderwald has for the first time made the rules of the game determine the construction of the base of each piece. For his king and queen this is circular, as they can move in all directions. The base of the bishop accentuates the diagonal line, and that of the knight its varying movements; the castle is mounted on a square, and the pawn who moves straight, but takes in the diagonal line, is on a trapezium. The compactness and massiveness of the early middle-age style correspond perfectly with the character of the game. The figures are executed in silver or silver-gilt, and they are ornamented with opal- enamel and rubies.

Professor Riegel's metal work betrays not only the sterling training of the technician, but also the imaginative faculty of the real artist. Reminiscences of classical styles prove that he has made



"FOX" (DRAWING)

BY MARGARETE RABES



himself well acquainted with the treasures of the past, but his personal inventiveness is so rich and his study of nature so thorough that he impresses the stamp of individuality on all he does. His discipline in the goldsmiths' craft has taught him the sense for delicate shapes and the love for decorations with precious stones and enamels. Like a real Renaissance master he combines the functions of sculptor and painter, and knows how to operate gracefully with the human figure.

Margarete Rabes has a special fondness for drawing animals, and some of her studies reveal a decidedly humorous bent, as for instance that of two Marabous conning *THE STUDIO* (p. 65). In many of her drawings she makes use of the air-brush to produce gradations of tone.

Hans Joachim Pagels of Lübeck, a pupil of Professors Brausewetter and Breuer in the Berlin Royal Academy, has for some years past attracted much attention as a sculptor. His bust of the hunchbacked painter Dippe was acquired by the National Gallery. He has not only distinguished himself in different portrait-busts as a character-reader of quite unusual power, but some of his monumental creations are also striking. The influence of the antique, which he came in touch with during a considerable stay in Italy, is apparent in the strong group of *Wrestlers*, and Meunier's is traceable in his *Labourer's Mother* and *The Miner's Widow*. The artistic personality of the young sculptor is so vivid and impressionable, that a certain degree of adaptation is only natural, but at the same time his personal endowments are such that he bids fair to develop into one of our best sculptors. His great gift is a rapidly grasping eye and a rare memory. Nature is always made the basis of his work, but when at work the sight of the model is almost a disturbance. These qualities seem to fit him particularly for portrait-sculpture. His heads of interesting men and children are wonderful transcripts. He has also a sense for humour, which at times approaches

the grotesque, and a particular understanding for the awakening individuality in the child.

In the Salon Schulte a number of various landscape painters received us with an orchestra that intonated with gentlest touches, and gradually rose to passionate music. Soft voices came from Wilhelm Steinhäusen, whom the May blossoms in the meadows, the evening glow on the pond, and the rain-cloud over the hill-top inspire with heart-felt elegies. Wynford Dewhurst, the English impressionist, also tunes his gamut delicately, but the doctrines of pointillism and pleinairism are apt somewhat to confuse his mind. The notes gained in steadiness when we studied the pictures of Richard von Poschinger. He is capable of displaying energy when the character of his subjects requires it, and then resembles Dutch masters, and he can



"THE BOY JESUS"

BY HANS JOACHIM PAGELS



"THE MINER'S WIDOW"

BY HANS JOACHIM PAGELS



BUST OF THE PAINTER, ERNST GAEHTGEN

BY H. J. PAGELS





GARDEN NEAR BREMEN

DESIGNED BY FR. GILDEMEISTER

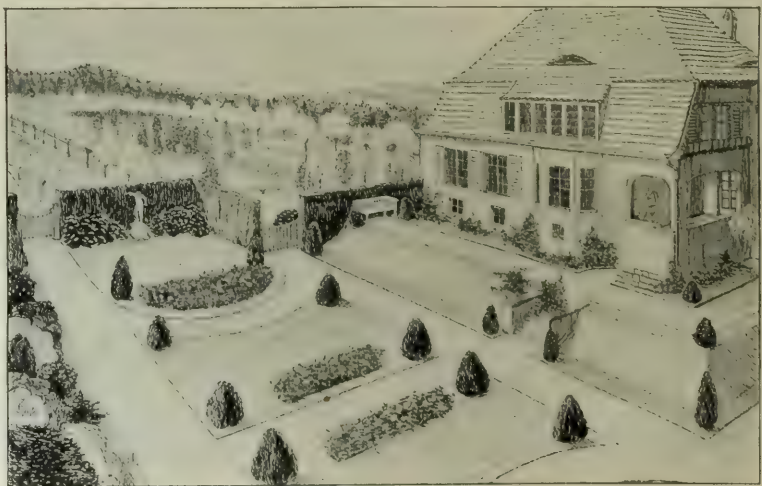
be gentle, and then betrays the spell of English influences. Music of the strongest sort came from Otto Reiniger, who is carried off into somewhat plentiful sketch-work by his impetuous temperament. But he has a master's grasp over massy clods and gurgling rivers, he loves the excited moods of nature, the threatenings of the thunderstorm and the gloomy hour. The posthumous collection of Philipp Klein of Munich did not suggest new opinions on this gifted realist, whose inspirations were drawn from the intimacies of studio life and from *mondain* experiences.

J. J.

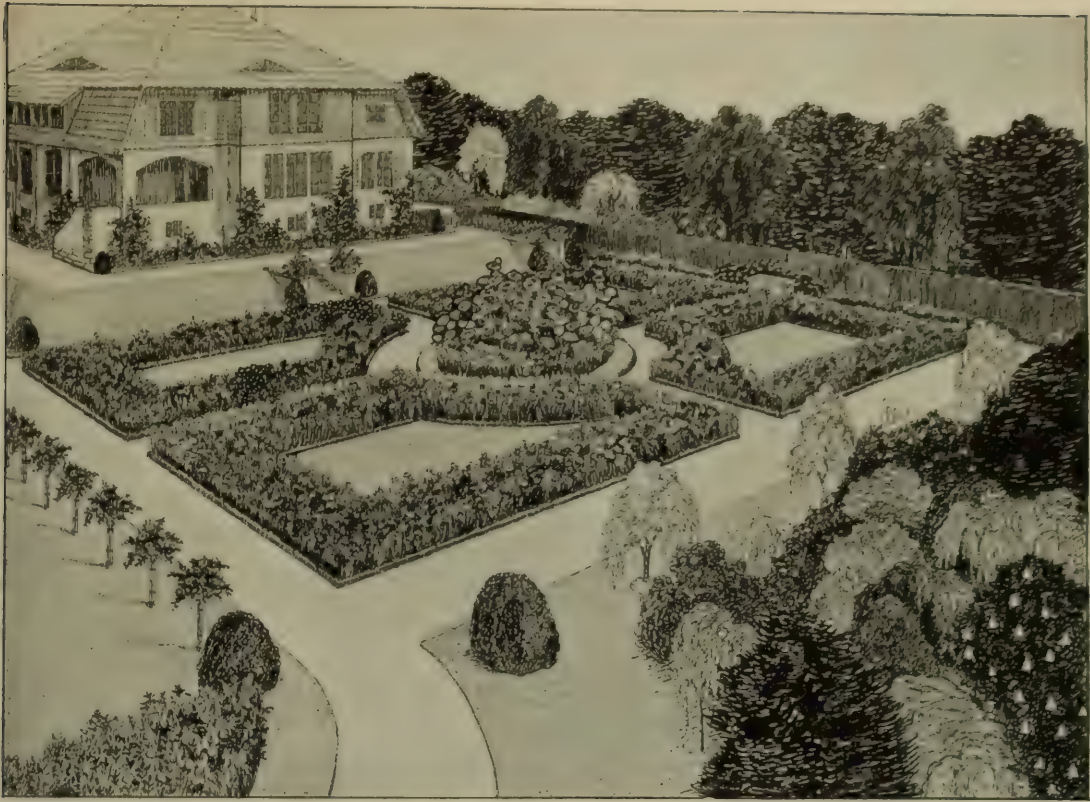
**B**REMEN.—I have already had occasion to draw attention in these pages to the movement that has been going on in Germany among artists and architects who, discontented with the irrational, purposeless system of landscape gardening which for several decades has been in vogue in Germany and has gone on degenerating, have demanded that instead of an orderless naturalism, considerations of practical utility should govern the planning of the garden—that it should, in fact, be designed as part of an architectonic scheme. In spite of the acrimonious resistance of the professional landscape gardeners, these reformers

have, on the theoretical side of the question at all events, won all along the line; but it cannot be denied that so far as actual practice is concerned we have not yet got much beyond the example set by such men as Olbrich, Behrens, Läger, and a few others.

The reproach made against the landscape garden, that it is lacking in expression, empty, and poor in floral beauty, is not without justification, but it is a reproach that holds good even more in the case of some of our new gardens designed on architectural lines. Indeed, there seems to be an increasing number of cases in which the bad taste associated with an unbridled imitation of nature has been replaced by an equally objectionable accumulation of masonry and espalier walls in



COTTAGE GARDEN AT BLANKENHAIN, THURINGIA. DESIGNED BY FR. GILDEMEISTER



COTTAGE GARDEN AT BLANKENHAIN, THURINGIA

DESIGNED BY FR. GILDEMEISTER

“architectural” gardens in which plants form quite an inconspicuous feature, there being in fact scarcely any accommodation for them, though their cultivation ought to be the principal consideration in every garden. It is exactly in this most important aspect of garden planning that the incompetence of the architect-designer was bound to show itself; in the majority of cases, he has a merely superficial knowledge of the peculiarities and habits of plants; of the wealth and variety of plant life at his disposal he has little idea, and in this respect he cannot expect reliable guidance from the gardeners entrusted with the execution of his orders, who regard him as an intruder in what they consider their own legitimate domain. And between the domestic architects and those garden-architects who have received a scientific training for their work and also possess the artistic instinct, there is still wanting that mutual trust which is essential to ensure harmonious co-operation.

Fr. Gildemeister, of Bremen, is one of the few garden-architects in Germany whose achievements in this domain justify one in looking to them to materially influence the further development of a

new German garden-art. In the gardens he has designed, he has followed the traditions of the old German house and cottage garden, and among the celebrated gardens of Bremen, and the numerous gardens of the country mansions in its vicinity, many a one may have served him as a model for his own creations, and impressed him with the advantages of a clear and systematically articulated scheme, and the beauty of harmony. With a thorough training as a horticulturist, he unites a shrewd sense of the requirements of the present age and modern conditions of existence. Uninfluenced by the dogmas of the landscape school, he is guided in his work only by his own sure sense of proportion and co-ordination in the planning of a site, and by regard for the peculiar conditions with which he is confronted in any particular undertaking. And above all things he gives to flowering plants that place which is theirs of right in the garden, and possessing as he does an extensive knowledge of the floral world, as well as a developed taste for colour which enables him to realise the beautiful effects to be obtained from colour schemes yielding pleasant contrasts and to avoid discordant juxtapositions, his gardens present





GARDEN AT BREMEN

DESIGNED BY FR. GILDEMEISTER

a brilliant display with their wealth of floral beauty, only a faint idea of which can, of course, be obtained from black-and-white illustrations.

In the case of the garden at Blankenhain, however, the two illustrations do indeed convey some notion of the abundant provision of flowering plants which has here been made. Grassy slopes surround the house and enclose the cellar basement, and as the ornamental gardens are at a lower elevation, they are overlooked from the house. Surrounding these gardens is a screen of beeches and other leafy trees, and climbing roses of divers hues grow and thrive on the sunny side of the house itself. The circular bed in the middle is planted with tall sunflowers and dahlias, and this is encircled by four other beds radiant with a gorgeous display of floral decoration. In the lower left-hand corner of the large illustration on p. 69, a bed of pink bush roses breaks the rounded contour of the sward. Rhododendrons of a brilliant red flank the garden seats, painted white, as also the sculpture along the hedge which divides the kitchen garden at the rear of the house. In front of this sculpture is a bed of pink bush roses, while

the path which leads from the house to the garden on this side is flanked on either side by beds with yellow and crimson bush roses mixed.

There is, of course, nothing new in all this. It is no world of undreamt-of possibilities that is here revealed, but it is beauty of a modest but benignant mien that here holds sway, as it should be in the gardens of middle class folk, so that they may find therein a pleasant retreat, and at the same time an opportunity of beholding and enjoying the wonders which nature from her bounteous storehouse brings to us every spring and summer. L. D. (Munich).

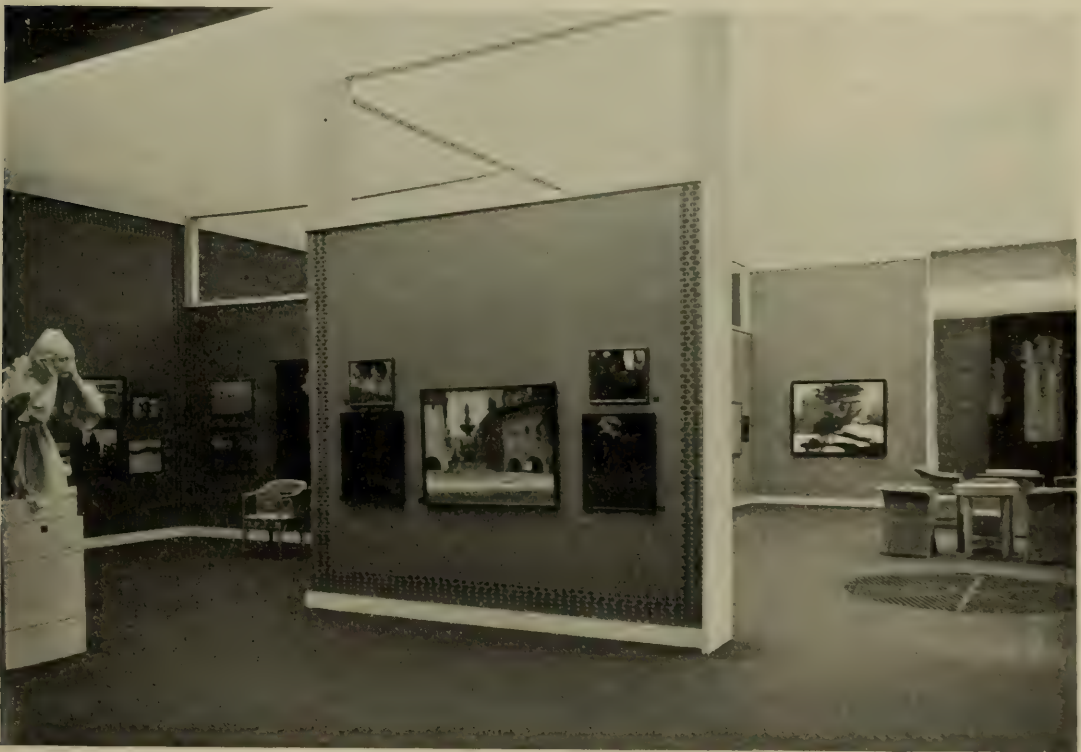
**B**RUSSELS.—The art circle *L'Estampe* recently opened its fourth annual Salon, and already its exhibitions have taken a premier place among shows of the kind. The organiser of these Salons, M. R. Sand, has realised that in such a case "protection" would be out of place, and notwithstanding that the principal etchers and engravers belong to the *cercle*, and more or less hold the success of its exhibitions in their hands, has never hesitated to give each year a great part of the space to retrospective

## Studio-Talk

collections and foreign works. About a score of admirably selected works represented the *œuvre* of Jan Luyken, the Dutch engraver of the seventeenth century, celebrated by J. K. Huysmans in his famous book "*À Rebours*." Among the foreign artists' works one noticed several wonderful pen drawings by the Italian, Alberto Martini, illustrations to the stories of Edgar Allen Poe; also superb lithographs by M. Belleruche; sombre etchings by M. Cottet; and some curious coloured wood-engravings by M. Arthur Jacquin. Among the Belgians, after the ensemble of drawings and engravings by Charles De Groux, the friend of the poor and afflicted, one noticed a masterpiece by that excellent engraver A. Danse, after Watteau's *Embarquement pour Cythère*; some landscapes of deep and powerful rusticity by Marc-Henri Meunier; lithographs by Claus, as luminous as his paintings; drawings by Fernand Khnopff, including one commissioned from him to commemorate the seventy-fifth anniversary of the founding of the Université libre de Bruxelles; works by H. De Groux, Ensor, Hazledine, Durian and Thysbaert; etchings in colours by MM. Charlet, Van der Loo, V. Mignot; and women artists achieved triumph

in the successful exhibits of Mmes. L. Danse, Wesmael and Franchomme. F. K.

**W**EIMAR.—An unusually interesting exhibition has been organized by the Art School of Weimar, in celebration of its foundation fifty years ago by the Grand Duke Carl Alexander, grandfather of the present Grand Duke. This exhibition, which is being held in the Fürstenhaus and in the Museum on the Karlsplatz, and will continue open throughout the summer, has for its special feature a retrospective collection of works by artists of note who have at some time or other been associated with the School, either as pupils or teachers. Among these are to be named such eminent artists as Arnold Böcklin; Franz von Lenbach; Max Liebermann; Schiller's grandson, the Freiherr von Gleichen-Russwurm, who died a few years back, and who, as a landscape painter, was a worthy pioneer of the modern school; Count Kalckreuth, president of the Deutscher Künstlerbund; Christian Rohlf; Bruno Piglhein; and others. What gives particular interest to this exhibition is the fact that from the beginning the



INTERIOR, HAGENBUND SPRING EXHIBITION, VIENNA

ARRANGED BY ARCHITECT OSKAR LASKE



methods pursued at the Weimar Kunstschnule have been entirely different from those in vogue at most academic institutions, the students being at liberty to choose their own instructors; and the success of this course is attested by this exhibition, with its fine display of works bearing the impress of that individuality which the authorities of the School have always sought to encourage.

W. S.

**V**IENNA.—The Spring Exhibition of the "Hagenbund" this year contained many attractive items. Some very good work was shown by Ferdinand Ludwig Graf, whose motives from Trient and other places in South Tyrol are excellent examples of his methods. An *Interior*, seen through a blaze of sunlight, is effectful in its colour scheme, and in every way a fine work of art. Adolf Gross exhibited some delicate pastels, his *Herbst* being particularly sympathetic. Oskar Laske, who arranged the exhibition, again distinguished himself by a series of water-colour drawings of Dresden and other German cities, which show that he is making rapid progress in this branch of art as well as in architecture.

Hugo Baar, as usual, showed a number of snowscapes, tender and atmospheric. He resides in Moravia, and chooses his motives from the plains and low-lying hills around him. He understands their moods and depicts these winter scenes with an intimacy and feeling peculiar to him. Ferdinand Pamberger is a painter of snows, too, but of quite another order. His pictures have more warmth, and he prefers hard masses; but his work has a distinct charm

of its own. Some convincing works were also shown by August Roth, Alois Kalvoda, Ferdinand Michl (who also exhibited some etchings of a fine quality), Artur Oskar Alexander, Josef Beyer, Otto Barth, and Dr. Julius Junke, the last-named artist's flower painting, *Azaleas*, being especially attractive. Walter Hampel's work is expressive and harmonious, dainty in treatment and yet vigorous. His *Pompadour* has a peculiar grace and charm, while his *Interior* speaks of the times that have long gone by, for the artist loves old-world subjects.

Václav Malý delights in rendering life in the ancient towns of Bohemia, where the people still keep to their ancient costumes and customs. His *Sonntagsleben auf dem Tauser Ringplatz*, reproduced on p. 74, teems with the bustle and spirit of the old town of Taus, which on Sundays is in all its glory. The artist has a powerful and a loving brush; he



"AN INTERIOR"

(Hagenbund, Vienna)

BY WALTER HAMPEL



"BERGFRIEDEN"

(Hagenbund, Vienna)

BY HUGO BAAR

is, moreover, alive to the value of colouring and grouping, his architectural drawing is good, and he has succeeded in producing a vivid picture of high artistic worth. His *St. Laurenzi-Fest bei Taus* is equally happy both in arrangement and pictorial effect and as a work of art. Karl Huck and Imre Simay contributed decorative wall-paintings, respectively illustrating *Tragedy* and *Comedy*, the *motif* in the one case being taken from bird life and in the other from monkeydom. Both subjects have been boldly treated and depend on distance for their full effect. Some Polish artists, such as Josef von Mehoffer, Henryk von Uziemblo, Stanislaw Sucharda, and Kasimir Sichulski contributed some very good work.

Graphic art was represented by Rudolf Bém, Gion Parin, Xavier F. Gosé and Gwozdecki, the general quality of the work being good. There were few portraits, Alexander Goltz being practically the only artist represented. Of sculpture, too little was shown. Professor Barwig, as usual, con-

tributed some excellent wood sculpture, highly decorative and distinguished in composition; Karl Stemolak, a grave monument of singular beauty and refinement, highly expressive and filled with the sentiment of true piety; Franta Uprka, a brother of the painter, a *Klageweib*, which was excellent in conception; and Elsa Köveshazu-Kalmar, *Salome*, a decorative plastic executed in marble, worthy of all praise.

As none of the art societies in Austria admit lady artists as members, and as there is very little chance of their works being exhibited at the various exhibitions, a few of the more distinguished ones among them have formed themselves into a society for the promotion of art. Their first exhibition, which will probably be held in the Secession Galleries, is to take place in the autumn, and will be devoted to works of art by the women artists of the past and present, and will be international. The movement is arousing great interest, and, it is to be hoped, will prove successful.





"RINGPLATZ, TAUS, BOHEMIA: SUNDAY  
MORNING." BY VÁCLAV MALÝ

(Hagenbund, Vienna)



ONE OF A SERIES OF MASKS FOR THE CRACOW CRAFT-HOUSE  
BY JOHANN RASZKA

Baroness Olga Bran-Krieghammer, herself an artist of distinction, is ready to give information about the proposed exhibition and the Society to anyone interested.

The mask illustrated on this page is one of a series executed by Johann Raszka, a talented young Polish sculptor, for the new Arts and Crafts building at Cracow. As a student he gained much distinction, and he is now professor of drawing and modelling at the Staats Gewerbe Schule at Cracow. In these masks his work is seen at his best; for, as is obvious to all who are familiar with it, they faithfully represent the Slav type, the portrayal of which presents many difficulties to those of other races.

A. S. L.

**P**RAGUE.—The sculpture group, *Maternity*, of which we give an illustration on this page, is the work of Karl Kubeš, formerly a student of the Arts and Crafts School here, and later of the Academy of Arts, under Professor Mysibek. During his studentship at the latter institution he won an important prize for original work, and subsequently in a competition for a monument to the celebrated reformer, John Huss, at Tábor, in Bohemia, the first prize fell to his lot. His group, *Maternity*, is a recent production, and, with other works, has brought the artist further honour in the shape of a travelling studentship, founded by Herr Kanka, which will enable him to pursue his studies in Rome. Its delicate sentiment and graceful modelling show that Herr Kubeš has found his true vocation.

**M**OSCOW.—Notwithstanding its position as a capital city, Moscow has always suffered from an absolutely incredible lack of suitable exhibition space, and this want, in view of the ever-increasing number of exhibitions held here, has never been so marked as this year. As a consequence the "Soyouz" were obliged this year to put up with a badly-lighted club building, and this materially affected



"MATERNITY"

BY KARL KUBEŠ





STUDY IN MARBLE

BY S. KONENKOFF

the impression which their exhibition made. Apart from that, however, it must be admitted that the exhibition as a whole cannot be regarded as a particularly successful one.

A characteristic feature in the present state of Russian painting is the increasingly smaller rôle of the landscape picture. At one time landscape work predominated and was the centre of interest, but now this class of work seems to be one of the weakest in point of importance, and this applies especially to this year's exhibition of the "Soyouz." The number of landscapes may have been quite considerable, but as regards quality there was little indeed that was noteworthy. A winter landscape by Shukoffsky was in its freshness exceptionally good; and this, together with a large canvas by A. Vasnetzoff, called *Summer*, though only interesting in parts, and some charming motives from Russian provincial cities by Yuon were among the best in this department. A series of pictures of the far North of Russia by Perepletchikoff attracted much attention from the general public, but their insipid execution, akin almost to graphic work, detracted from their claims. Amongst the younger landscapists of the "Soyouz," Krymoff appeared to be still in quest of a new style, while Petro-

vitcheff displayed far less individuality in his architectural motives from picturesque Rostoff than in his earlier pictures. Meschtcherine, always so intimate in his work, was poorly represented this time; but, on the other hand, the almost monochrome palette of Tourzhansky showed more vivacity.

Amongst the portrait-painters V. Séroff figured prominently with his life-size portrait of an elderly lady of aristocratic rank—a scheme of grey and white—and the painting now reproduced. In this latter work the point of interest, in addition to the expressive head, lies in the delightful blue tone of the shawl which the lady is wearing. Somoff showed only a few small water-colours, one of them a not very interesting portrait of himself, and another a head of the Russian poet Kuzmin, decadent in type but rendered with masterly insight. Pasternak's portrait in oils of the historian Klutchevsky cannot be counted among the most successful creations of this artist, but his fluent, impressionistic portrait sketches of Count Leo Tolstoi, the composer Skriabin, and himself, called forth the eulogy of connoisseurs. Mal-yutin, who during the past few years has devoted himself almost exclusively to applied art,



PORTRAIT OF MDLLE. OLIVE

BY V. SÉROFF



"CATHERINE II. OF RUSSIA AT TSARSKOYE SELO"

BY ALEXANDER BENOIS

exhibited some interesting portrait drawings, but they came a long way short of his splendid self-portrait in the Tretyakoff Gallery. I must not omit to mention a series of quite small water-colours by Malutin, which have for subject one of Pushkin's stories. These displayed once more the artist's eminent qualities as an illustrator. Kustodieff was not happily represented as a painter, but he made a very successful *début* as a sculptor with a most expressive female head and other works, which were full of promise for his future achievements in this rôle. Great progress has been made by M. Durnoff in his portraits and flower pieces, with their genial coloration, but the same cannot be said of this year's contributions of Tarkhoff, an artist who has settled in Paris.

Large figure and other kindred compositions are rare in Russian exhibitions, and in the "Soyouz" there was an almost total absence of them. A big canvas by L. Bakst, entitled *Terror Antiquus*, possessed little attraction from a pictorial point of

view, the author's intentions being not very clearly disclosed. Alexander Benois, in his historic genre painting of a scene in the days of Catherine II., showed his talent at its best, his rendering of the salon at Tsarskoye Selo being an especially masterly performance. An interior by Sredin was very fine both in colour and sentiment. A small room was devoted to a collection of about sixty works by N. Roehrich—landscapes, architectural subjects, illustrations, designs for the decoration of theatres and other decorative motives, which, though in respect of colour often quite beautiful, left as a whole an impression of superficiality.

Designs for theatre decorations, which now occupy a considerable number of Russian artists, were tolerably plentiful in the exhibition, and much excellent work in this domain has come from them. Golovine was not represented this time, but in addition to Benois and Roehrich, already named, there were contributions of this class from K. Korovin, N. Sapunoff, M. Dobuzhinsky, and



I. Bilibin. The colour note is the predominant characteristic in Sapunoff's work, and his theatrical sketches, like his charming floral arrangements, are rich in colour harmonies. Dobuzhinsky and Bilibin are both of them pre-eminently graphic artists, but the former in his delightful decorations for Turgenieff's comedy, "A Month in the Country," tastefully composed in the style of the 'fifties of the last century, has given something more than mere draughtsmanship. Bilibin's designs and costume sketches for a posthumous opera by Rimsky-Korsakoff are in the style of his well-known illustrations to story books, which have become popular abroad as well as in Russia. The sole representative of the art of engraving was Mme. Ostroumova-Lebedeff, who showed some wood engravings in colour—little views of St. Petersburg, in which sure draughtsmanship combined with feminine grace in form and colour was displayed.

Among the sculptors, the "Soyouz" this year has, in addition to Kustodieff referred to above, brought to light another *novus homo* in the person of S. Sudbinin, who has received his training in Paris. The works he exhibited bore clearly enough the stamp of Parisian influence, but besides being executed with brilliant technical skill, they gave ample proof of really individual gifts. Miss Golubkina hardly reached her previous high level on this occasion, but the new productions of S. Konenkoff testified to the steady progress of this talented artist.

The chief artistic event in Moscow during the past Lenten season was the exhibition of a series of colossal wall paintings of a religious character by Victor Vasnetzoff. These paintings were commis-

sioned by a Russian millionaire, and are destined for a church connected with some works owned by the latter in the Government of Vladimir. The artist has been occupying himself for close on ten years with these wall paintings, and during that period has taken practically no part in the art doings of Moscow. In view of the small output for which Russian artists are noted, especially when their early years are past, these five panels, which have for subject *The Last Judgment*, *The Last Supper*, *The Crucifixion*, *Christ in Hades*, and *The Glorification of the Virgin Mary*, made a powerful impression by their purely extrinsic character as *morceaux de peinture*, but as artistic achievements also they constitute an important event in Russian art and mark a new stage in the *œuvre* of Vasnetzoff.

As in his earlier wall paintings for the Church



SELF PORTRAIT

BY L. PASTERNAK



"THE CRUCIFIXION."  
BY V. VASNETZOFF





"LES DERNIERS ACCORDS DE CHOPIN"

BY JOSEPH MECINA KRZESZ

of Vladimir at Kieff, the artist has in the present series striven to respect as far as possible the canonical traditions of Russian ecclesiastical painting, while seeking to infuse life into them by giving expression to the principles of modern decorative art. In this new undertaking by Vasnetzoff one can see that West-European influence is even greater than before, especially that of the early German masters. The composition is in parts of much greater dramatic force; its accents are more intense; and in the coloration also greater intensification is observable.

From the point of view of style, these five paintings of Vasnetzoff do not make a uniform series, nor are they artistically of precisely equal merit. The huge canvas of *The Last Judgment*, for example, is quite in the style of those versions of this theme which are to be found in the Russian picture books, while *The Last Supper* is altogether academic in conception. The most effective of them without a doubt is *The Crucifixion*, of which an illustration will be found on the preceding page, and it must be acknowledged that rarely has Victor Vasnetzoff in his religious paintings attained to such monumentality, alike in respect of dramatic expression and in regard to the congruity of the colour scheme as he has in this powerful creation. P. E.

C RACOW.—Joseph Mecina Krzesz, the Polish painter, has paid a touching tribute to the memory of his great compatriot, Chopin, whose centenary has recently been celebrated, in the picture reproduced on this page. The artist, who is a native of Cracow, where he studied under Matejko, devotes himself chiefly to portraiture, but occasionally makes excursions into the region of genre painting, several large works of a religious character being among his productions of this order. He has studied in Paris under J. P. Laurens, Humbert, and other masters.

#### ART SCHOOL NOTES.

L OONDON.—An ardent desire for reform, or at all events for enquiry, appears to have affected almost simultaneously the various authorities responsible for the direction of the public art schools of London. The Royal Academy School, as the result of an exhaustive enquiry by a Committee of Academicians, has reverted to the methods of teaching in vogue before the reforms of 1903; the London County Council Schools have been overhauled; and now a Committee has been appointed by the President of the Board of Education to consider

## Reviews and Notices

and report upon the functions and constitution of the Royal College of Art. The Committee is composed of Mr. E. K. Chambers, a Principal Assistant Secretary of the Board of Education, who will act as Chairman; Sir George Frampton, R.A., Sir Charles Holroyd, Sir Kenneth Anderson, Professor Frederick Brown, Mr. William Burton, Mr. Halsey Ricardo, Mr. Douglas Cockerell and Mr. Frank Warner. It is worth remarking that Professor Brown, Sir George Frampton, and Sir Charles Holroyd, the only practitioners of the purely fine arts appointed to the Committee, are, or have been, connected with the teaching staff of the Slade School.

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Professor Brown's qualifications for serving on this particular Committee are not confined to his high reputation as a painter and a teacher, for he was himself trained at the Royal College of Art in the days when it was known simply as "South Kensington." It was there that the Slade Professor gave what were probably his first lessons, when, as a very young man, he took charge for a time of the elementary evening classes for drawing from the flat, and numbered among his boyish pupils Mr. William Hatherell, R.I., and Mr. Gunning King. This was in the mid-Seventies, when Ruskin was attacking furiously the methods of South Kensington, "the costly and colossal public institution of—Nothing," which he said had "flattened thousands of weak students into machine paper patterns." Ruskin's terms were exaggerated, but there was nevertheless some justification for his criticism. The teaching at South Kensington in the advanced branches of the fine arts had none of the thoroughness of that of to-day, and instruction in the practical work of the applied arts was then virtually non-existent. Yet in spite of these drawbacks the School produced some excellent workers, and Mr. George Clausen, R.A., and Professor Brown himself are examples of the successful students of that time who owed almost the whole of their training to South Kensington. It is, of course, possible that the slightness of the instruction was rather helpful than hindering to men of this type. They had the use of good studios and good enough models and examples, and very little more is required by persevering students of ability.

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This was the opinion of Millais, who said: "I do not believe much in direct instruction. Surround a boy with great art and he will learn; and if he is too stupid to learn from the models before

him he is no good at all." And Millais himself, who at twenty-one had already attained technical proficiency that was little short of marvellous, must have been practically self-taught. He certainly could not have learnt what he knew at the Academy, the only school at which he studied. Wilkie, Mulready and Etty, Academy students of an earlier period, taught themselves in the same way, and were allowed to develop under what C. R. Leslie described as "the wise neglect" of Fuseli, the Keeper of the Academy Schools in their time. Among British teachers of painting few have had a higher reputation than Robert Scott Lauder, of the Trustees' Academy, Edinburgh, the instructor of Orchardson, Pettie, Peter Graham, G. P. Chalmers, William McTaggart and John MacWhirter; and of Tom Graham, the painter of that charming picture of an Italian girl that long adorned the studio of Mr. Sargent. Yet Lauder, according to Sir William Orchardson, practised the "wise neglect" of Fuseli. A year or so ago the writer of these notes, when discussing art education with the great painter whom we have so recently lost, asked him about his own experiences with Lauder. Sir William smiled. "Lauder," he said, "was a good master because he never taught us anything. When he first came to the school we looked forward fearfully to the criticism of the new man from London. I remember how we all trembled as Lauder came round behind the double row of easels, and how nervous I felt when my turn came at last, and he leant over the back of the seat to look at my work. 'Ye—es,' he said after a pause; 'ye—es,' and then began to talk about the weather and other matters. Lauder just left us alone."

W. T. W.

### REVIEWS AND NOTICES.

*Titian.* By CHARLES RICKETTS. (London: Methuen.) 15s. net.—In this work Mr. Ricketts tells us his aim is not to give an account of Titian's life but of his pictures. Well, so far as artist-readers are concerned, that is an account of Titian's life. Among all classes of biography surely there can be none more significant than the interpretation of a great painter by a painter in whom, as in this instance, some genius is admitted to reside. Such an one, with the additional gifts as writer that mark a man of overflowing ideas, is safe to produce a book which speaks from within, and it is just when Mr. Ricketts is most in the realm of ideas that we find him most interesting, though we may not be prepared to subscribe to all the opinions he gives utterance to. Elaborate enquiries



into the periods of Titian's career to which various paintings might be assigned, tentative ascriptions as to dates, attempts to realise all the changes in Titian's manner, often with masterly analysis of his method, make up the body of this book, Titian's movements being touched upon only in reference to the influence upon his art. All that Mr. Ricketts writes has two-fold value. We find in him that rarest of all combinations, the expert and the temperamental writer. We suppose the author's intention was to create about the figure of Titian the glamour of the atmosphere of his time, and in this he has certainly succeeded. The volume, despite Mr. Ricketts' protests to the contrary, may be called veritably a life of a painter, of which sort of book there are in reality very few. The illustrations, which have been printed with great care, all come together at the end of the book in the order in which they are assumed to have been painted, thus forming a supplement for ready reference in connection with the author's remarks.

*Six Greek Sculptors.* By ERNEST A. GARDNER, M.A. (London: Duckworth & Co.) 7s. 6d. net.—Professor Gardner fully justifies his selection of Myron, Phidias, Polyclitus, Praxiteles, Scopas, and Lysippus, as the six masters who he says alike in their influence on their contemporaries and successors in their place in the estimation of ancient critics, and in the material we possess for the study of their work, stand out beyond all rivals. In his Introductory Chapter on the general characteristics of Greek Sculpture he vindicates it from the oft-quoted charge of Ruskin, that "there is no personal character in true Greek art, but only abstract ideas of youth and age, strength and swiftness, virtue and vice," declaring that "the Greek sculptor so familiarized himself with living and moving forms . . . that he was able, his theme once selected, . . . to cut straight to it in the marble . . . to create figures which, though the perfection of their proportions was perhaps beyond what could be found in any individual, yet had an individuality of their own." The same lucidity of statement and exposition is noticeable in the essays, in which the peculiarities and attainments of each great master are defined. Numerous reproductions of typical works give completeness to this interesting volume.

*Feuilles d'automne.* By PHILLIPE ROBERT. (Published by the Author, at Ried-sur-Bienne, Switzerland.) Frcs. 50; ed. de luxe, Frcs. 100.—M. Phillipe Robert, a young artist of great promise, comes of an artistic stock, his father being M. Paul Robert, the distinguished Swiss painter, whose decorative panels in the Museum at Neuchâtel

are a *chef-d'œuvre* of modern Swiss art. The son has certainly inherited something of his father's exquisite temperament. He is already known to lovers of art in England by his *Alpine Flora*, a work not only of the highest artistic merit, but full of profound sentiment for one of the richest and most varied manifestations of Alpine beauty. He now follows this up by *Autumn Leaves*, in which the author in sensitive and lucid language gives expression to his theories on the application of the subject he has chosen to decorative purposes and uses. These theories are worthy of careful consideration, and are illustrated by plates and designs which are admirable indications of the way to be taken. The motto of the volume, "Science, Harmony, and Serenity," indicates the aim the author has kept steadily in view throughout the work, which must be accounted a contribution of real value to the study of decorative art. The artist's fine and delicate feeling for the varied and fugitive beauty of nature in autumn, and his absolute sincerity have stood him in good stead in his admirable interpretation of his theories. The volume, to which M. Phillipe Godet contributes an excellent preface, has been very tastefully produced, not only as regards the actual printing and decoration, but also as regards the material used for it, and is an evidence of the progress that is being made in Switzerland in the art of the book.

*The Wye.* Painted by SUTTON PALMER. Described by A. G. BRADLEY. (London: A. & C. Black.) 7s. 6d. net.—Mr. Bradley, as he has already proved in his "Highways and Byways of North Wales" and "March and Border Land of Wales," has a most intimate acquaintance with the ancient principality in the remote recesses of which the Wye has her birth, and his artist collaborator, who by the way is specially skilful in rendering sunlit foliage, is evidently thoroughly *en rapport* with the subjects he has chosen to depict. He interprets with equal felicity such gems of natural scenery as the narrow gorge above Rhayader, the secluded rapids near Builth, the rugged pass dominated by the so-called Seven Sisters and the Huntsman's Loop, or such picturesque towns as Ross and Hereford, such masterpieces of architecture as Tintern Abbey and Chepstow Castle, the only possible regret being that no autumn, winter or storm effects have been attempted. Mr. Bradley, on the other hand, does not ignore the melancholy side of nature, but recognizes to the full the sombre pathos of the silent uplifted land known only to the privileged few as well as the varied fascinations of the smiling lowland valleys.

## Reviews and Notices

*In the Heel of Italy.* By MARTIN SHAW BRIGGS, A.R.I.B.A. Associate of the British School at Rome. (London: Melrose.) 8s. 6d. net.—It is a manifest straining of terms to call Lecce "an unknown city," for though it is situated somewhat out of the beaten track and is not generally included in the route of the ordinary tourist, artists and architects are familiar with its picturesque streets and noteworthy buildings, and it has already been the theme of many gifted writers, as proved by the extensive bibliography given by Mr. Briggs. For all that, his well-illustrated volume has an undoubted value of its own, for he has gathered into it a vast amount of scattered information, sifting the proved from the unproven, the essential from the non-essential, with unwearying patience, and stamping his text with a refined originality of its own. As a matter of course, it is on matters architectural that he speaks with the greatest weight, but he also shows a wide acquaintance with collateral subjects and a keen appreciation of local characteristics.

*The Theory and Practice of Perspective.* By G. A. STOREY, A.R.A. (Oxford: Clarendon Press.) 10s. net.—In the opening chapter of this admirably lucid exposition Mr. Storey comments on the all too frequent neglect of the study of perspective by painters, and the distaste with which the student approaches it as a rule, although, as he reminds the reader, the subject is one which is indispensable to successful pictorial work, and was so regarded by the great masters of the past, who owed much to their assiduous study of perspective. Possibly the reason for the repugnance felt for it is to be found, to some extent at all events, in the dry, uninteresting way in which the subject is usually presented to the student. The type of mind that delights in a maze of diagrammatic lines and geometrical formulæ is one which is rarely found among artists, and it is therefore not difficult to understand why the science of perspective presented in this way is looked upon by the majority of students as a bitter pill which they must swallow merely because it has been pre-

scribed. Mr. Storey has done much to take away the odium attaching to it by treating it in a way which cannot fail to excite an interest in it. His method of letting one problem "grow" out of another, of making the student see the reason for each successive step, and of illustrating the problems by figures which enlighten instead of confuse, makes his treatise a valuable addition to the art student's library.

The oak foot-bridge, of which an illustration is given on this page, was erected at Eaton Hall, Cheshire, by Mr. John P. White, of the well-known Pyghtle Works, Bedford, and 134, New Bond Street, London, from the designs of Mr. C. E. Mallows. The catalogue which Mr. White has recently issued is a remarkably beautiful production, the perusal of which cannot fail to prove a source of great pleasure to all interested in the laying-out of gardens. It is a substantial quarto volume with some hundreds of illustrations of every kind of garden furniture and ornament, including garden seats and tables in wood and marble, sundials of various shapes and uses, treillage screens, arbours, temples, etc., pottery of divers kinds, lead vases and figures, marble statuary, fountains, pigeon cotes, summer houses small and large, outdoor apartments for meals, tubs and vases in wood, pergolas and bridges of charming designs, horticultural buildings, entrance gates and wickets. The wide reputation which the Pyghtle Works have gained for their productions will be confirmed and extended by this catalogue.



AN OAK FOOT-BRIDGE AT EATON HALL DESIGNED BY C. E. MALLOWS, F.R.I.B.A.  
EXECUTED BY JOHN P. WHITE, PYGHTLE WORKS, BEDFORD



## THE LAY FIGURE: ON THE HANDS OF THE CRAFTSMAN.

"I am inclined to think that civilisation does more harm than good to art," said the Man with the Red Tie. "It seems to me that there is something in social development which interferes with artistic progress and cramps the æsthetic instinct."

"How can you say that!" cried the Craftsman. "I cannot see how art could possibly flourish anywhere except in a civilised community. With civilisation come the graces of life and the growth of that great class of educated men from whom the patrons of art are drawn. How could art ever exist among barbarians?"

"Are you not forgetting that there was art, and quite good art, long before civilisation was thought of?" asked the Art Critic. "There were artists even among the prehistoric men, and the savage races of to-day are surely not lacking in artistic instincts."

"Of course, I admit that," replied the Craftsman; "but still I contend that without civilisation art in its higher forms is impossible. Primitive peoples have primitive art, but great art exists only among nations which have reached a very high level of development."

"That is not quite the point," broke in the Man with the Red Tie. "I am arguing that civilisation interferes with artistic progress, and I hold to my opinion. The interference may be a subtle one, but it is real enough nevertheless."

"You mean, I suppose, that civilization introduces new standards and imposes a new sentiment which is not æsthetically helpful?" enquired the Critic.

"Yes, and it also leads to the abandonment of the earlier and purer ideals of accomplishment," replied the Man with the Red Tie. "That is where I think it does most harm."

"Ah! There you have hit upon something that is of vital importance," said the Critic. "In that I am entirely with you. We are losing our ideals of accomplishment, and it may well be that civilisation is to blame for our lapse."

"Of course it is to blame," argued the Man with the Red Tie. "We are in so great a hurry now that we can do nothing well; we must get our things on the market as quickly as possible to keep pace with the times. We cannot pause to perfect our work; civilisation will not wait for us, and we are growing every day more careless and more scrambling."

"But there is as good art work being done to-day as there ever was in past centuries," protested the Craftsman.

"Is there? I doubt it," returned the Man with the Red Tie. "And if there is, it is getting less year by year."

"I am afraid you are right," agreed the Critic; "the good work is getting less because there is less demand for it and because people, being civilised, are always in a hurry to end things before they are properly begun. You cannot do good work in a hurry."

"The conscientious artist would not allow himself to be hurried into doing things badly," said the Craftsman.

"Not intentionally, perhaps," replied the Critic; "but the hurry around him affects him in a subtle way. It leads him to adopt time-saving appliances to shorten the preparatory stages of his work, it induces him to do the mechanical details by mechanical means, and to reserve his own personal labour for the finishing touches only."

"How can that affect the quality of his production?" asked the Craftsman. "Surely the finishing touches are the only important ones."

"Surely they are not!" cried the Critic. "The beginning is just as important as the finishing. The habit of hurrying through the preliminaries so as to get as quickly as possible to the finishing-off is a thoroughly bad one. It leads only too often to faults in construction, and it brings about a deplorable slovenliness of method. But, worst of all, it prevents the craftsman from acquiring that executive perfection, that delicate sense of touch, and that ability to use his hands, which are all so necessary to give the highest artistic quality to his performances."

"You see, civilisation does interfere," laughed the Man with the Red Tie.

"In that sense it certainly does," returned the Critic, "because it destroys the keenness of the senses. I regard the training of the craftsman's hand as a matter of the greatest moment. He must have the most subtle sense of touch if he is ever to justify himself fully as an artist, and this sense quickly becomes atrophied if it is not most carefully cultivated. No man can cultivate it or even keep it properly active if he is using mechanical devices, time-saving appliances, and so on, more than half his time. Machinery is one of the products of civilisation, so civilisation can be blamed for putting the temptation in his way; but it is his fault if he yields to it."

THE LAY FIGURE.

R. TAIT MCKENZIE, SCULPTOR  
AND ANATOMIST  
BY HARRISON S. MORRIS

COLERIDGE somewhere puts forth the theory that exclusive devotion to an art is not the best means of mastering it. I suppose his idea is that action and reaction should prevail in the domain of creative work as they prevail through the fabric of life. Strike and retire and you will accomplish more than if you hammer away forever. Perhaps it is this duality of traits that makes so interesting the work of a young artist whose character and output are beginning to arrest attention—Dr. R. Tait McKenzie, some time of Canada, but now of Philadelphia.

Dr. McKenzie is, first of all, an artist, but he is also a man of affairs, an organizer, with a farseeing and administrative mind. He has taken the department of physical education at the University of Pennsylvania and has made something new out of the old elements.

Robert Tait McKenzie was born in 1867 at Almonte, Ontario, Canada. He went to McGill University at Montreal in 1885, and in five or six years was made a doctor of medicine. He walked the hospitals of Montreal for a year, then took to the sea, and for the summer of 1893 was ship's surgeon for a line of steamships plying from Montreal to Liverpool.

In another year he had received the recognition of his university by his appointment as assistant demonstrator in anatomy, followed by his advancement to senior demonstrator, and was only prevented from becoming lecturer in anatomy by his acceptance of his present chair in the University of Pennsylvania.

If you looked for the sources of Dr. McKenzie's talents you would, no doubt, find that they were technical. His education and habit of mind have tended to make him analytical, and he has been ambitious to take a high place in the profession of anatomy. Through the desire to reduce to a plastic fact the theoretical figures of Dr. Paul Phillips, of Amherst, Dr. McKenzie decided to make a model embodying measurements of eighty-nine champion sprinters. By averaging their points and setting forth the result in plaster he would thus have a visible table of facts for reference.

A true artist, with a vision reaching back to the beauty of Greece, he, nevertheless, drew his facts from the accuracy of modern science. His mind, equipped with the lesser essentials, suddenly found itself awake to new impulses. What had been lim-



THE ATHLETE

BY R. TAIT MCKENZIE

iting conditions became the foundation, the most essential underpinning for an art which, among us



## Sculpture by R. Tait McKenzie



DUDLEY ALLEN  
SARGENT

BY R. TAIT M'KENZIE

hastily educated Americans, wants solid information as its alloy more than all else.

Thus Dr. McKenzie became a sculptor, and so grew up the *Sprinter*. If you look at this statue



THE JUGGLER

BY R. TAIT M'KENZIE

once it may not arrest your eye; if you look at it twice it will. There is here the unmistakable principle of beauty—a name I give to that which dwells in the soul of all art, even though its externals be open to the fluctuating opinion of fashion. There must be inherent beauty or art is defeated—dead.

The *Athlete* seems to me, thus far, Dr. McKenzie's most conspicuous work. Observe the flowing lines, that aim to imprison an ideal meaning; the deliberate movement, such as all moving or arrested objects in nature express; the light and shade so justly distributed and the character suffusing all.

Dr. McKenzie's output since these earlier achievements has been varied: there are statuettes, plaques, medals and groups. Whether the enduring graces of the first two slow-growing and hastily evolved figures are to be maintained must be a question for years to come.

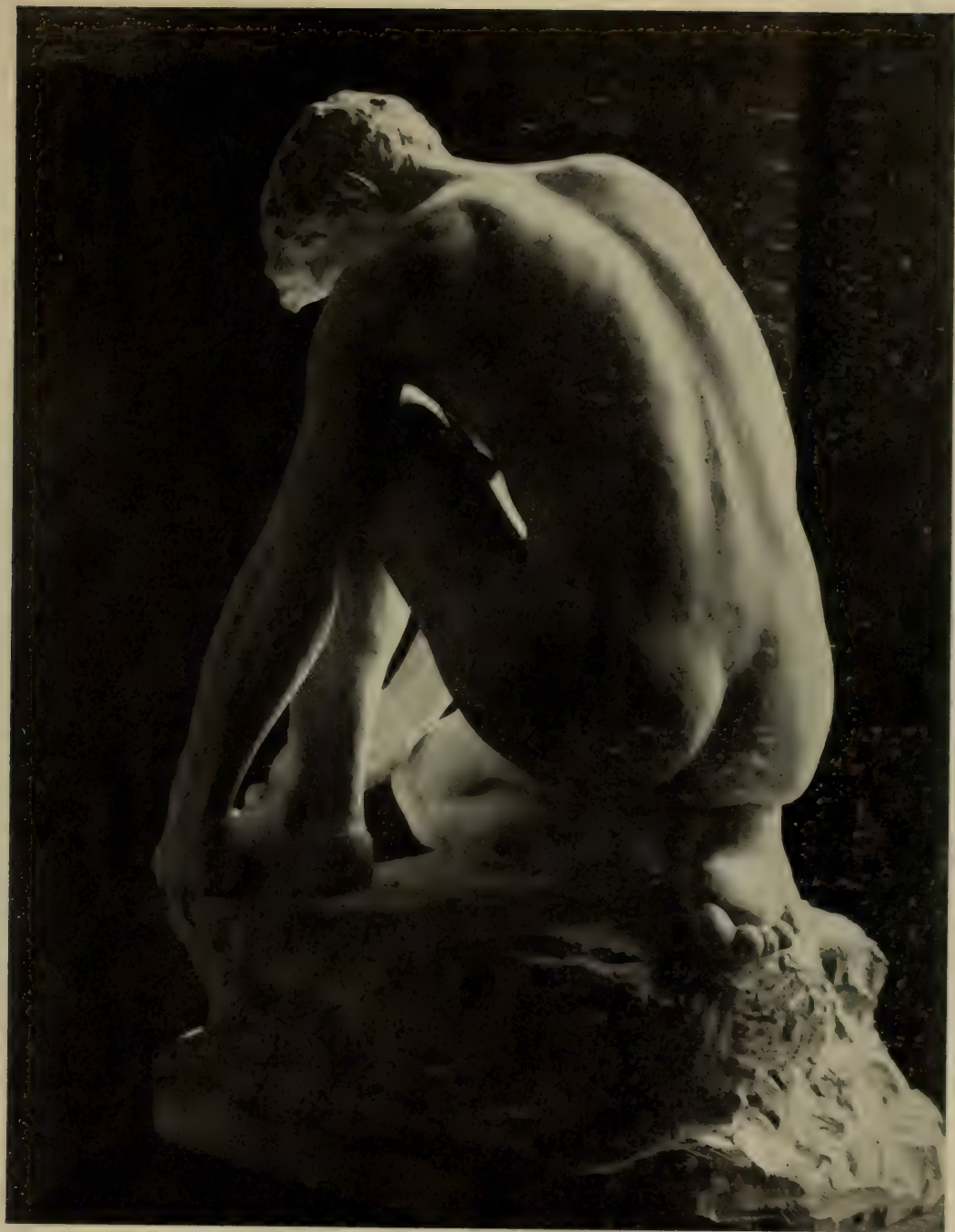
The *Boxer* holds its own by lithe and flowing lines and originality of conception, which shows an independent treatment of the human figure and a mastery of technical anatomy. This little statuette, with its large view of life, is, to my thinking, most valuable for those elements which the mind dwells on with a certain thrill of pleasure—the attempt to give plastic permanence to the artist's conception of ideal manhood in its physical as well as in its mental strength.

Of the *Juggler* and the *Competitor* I cannot speak with such confidence, because these statuettes embody poses that are not so familiar to the non-technical eye. In them, perhaps, the director of physical education is a bit more apparent than the seeker for beauty. The rare balance of qualities—of sensuous joy in the grace of human life, with the critical and statistical sense of the physician—which is evident in the earlier work, does not make itself so apparent in poses unfamiliar to the lay vision.

Four striking and quite uncommon "masks," which picture *Violent Effort*, *Fatigue*, *Breathlessness* and *Exhaustion*, have for me the same limitations. I must class them as experimental work, kindred with that of Lavater, and while we know that such attempts do not produce enduring art, yet we must treat with sincere respect what has been evolved with so sincere a purpose.

A phase of sculpture that has attracted Dr. McKenzie, wholly on the artistic side, is low relief. He has done a great deal in this fascinating branch of art, and has done it well.

Perhaps the leading example of his work in this field is the *Charles Brockden Brown*, an oblong plaque modeled as a memorial of the early American novelist for the portraits of civic worthies in the



THE COMPETITOR  
BY R. TAIT MCKENZIE





CHILD'S HEAD

BY R. TAIT M'KENZIE

Franklin Inn Club of Philadelphia. The likeness has been taken from existing relics and is probably authentic, while the proportions are in nicest balance and the composition shows a sense of symmetry that again denotes Dr. McKenzie's native gift for beauty. As much can also be said of the *Dr. William Henry Drummond*, which is a work of sensitive feeling and of admirable truth to original surfaces and structure.

Dr. McKenzie has tried his hand at several groups, but the one which seems likeliest to achieve and retain distinction is the *Football Group*, which gives evident promise of a brilliant, busy and most original performance. Professional observation

and actual contact with the field are necessary concomitants in modeling so complicated a subject, but were this all, the group might be called statistical, but never art. It reveals, however, the other side of Dr. McKenzie's capacity, and you have a cluster of college men full of vitality and eager movement, of the onrush of unconquerable spirit, of the unity of purpose which animates a team, and above all, full of a sense of beauty. The push, the energy and fight concentrated so symmetrically and yet so like the accidental posing of nature; the half-expressed scuffling and even the implied breathing, the suppressed exclamation, all make for a sort of truth which in itself, as one has said, is beauty.

## *A Recent Example in Early Tudor Style*



HOUSE FOR ELLIS P. EARLE, MONTCLAIR, N. J.

FRANK E. WALLIS, ARCHITECT  
W. J. ROGERS, ASSOCIATE

### **T**WO COUNTRY HOUSES IN MONTCLAIR

Two different types of suburban country houses are shown in the examples herewith by Frank E. Wallis, architect, W. J. Rogers, associate. Both these houses were built in Montclair, N. J., where on many sites the opportunity for an effective use of a considerable view across country is afforded by the general situation on a long-extending ridge.

The house for James A. Killion is in early Elizabethan style, showing half-timber work for the decorative scheme of the exterior. The enclosed porch extending at one end of the building adds a useful and comfortable outdoor living room from which the lawn is reached by a short flight of steps at the side. The interior of this house is finished in Georgian style.

Contrasting with the general effect of this structure is the stone house for Ellis P. Earle. The style

here is early Tudor. This style in England, which arose about the middle of the fifteenth century and lasted until about 1540, has left many attractive examples, forming a transition from the strength and ruggedness of the Gothic to the more finished product of the Renaissance.

The central hall was the principal feature of the house, upon which wings were added. The porch was an important feature, represented here by a covered extension jutting out beyond the central wings, which in this recent example project on one side only and therein make the building in its central mass suggest the E-shaped type which came into fashion later in the period. The third wing here projects also at the farther side. At the other end of the building is extended a roofed veranda of stone and terraces occupy the surrounding grounds. The use of retaining walls in the grounds has made possible a large amount of level space.

The interior of the house is treated in the same style as the exterior, the first floor in oak throughout.





HOUSE FOR JAMES A. KILLION  
MONTCLAIR, NEW JERSEY  
FRANK E. WALLIS, ARCHITECT  
W. J. ROGERS, ASSOCIATE

## *Faience Decoration for Grill Room*



DECORATION IN FAIENCE FOR THE NORSE ROOM

FORT PITT HOTEL, PITTSBURGH

### F AIENCE DECORATION WITH NORSEMAN MOTIF FOR GRILL ROOM

THE Norse Room of the Fort Pitt Hotel, in Pittsburgh, recently completed, presents a most successful example of the use of clay and glaze in the working out of a well-conceived and carefully maintained scheme of decoration.

The designer, Mr. John Dee Wareham, has made full use of the very unusual technical resources of Rookwood and constructed with its enduring and beautiful materials a room which is a memorable step in the art of clay. Mr. Wareham's mastery of his material is derived from his long connection with Rookwood, but that his remarkable ability as a decorative artist is not limited to his accustomed field we find evidenced by his having designed in this case the entire furnishings also. The result is naturally a delightful harmony in the ensemble of the room as seen in daily use.

To start with, it no doubt seemed desirable, in order to produce interesting lines in the room, that the ceiling should be vaulted; this feature has been well handled, since a limited height was necessitated by structural requirements, through the use of flat Norman arches, which with the ribs and centers are richly ornamented with Norse interlacing designs, such as are seen in the old Norwegian carvings and runic inscriptions. The ceiling proper is made up

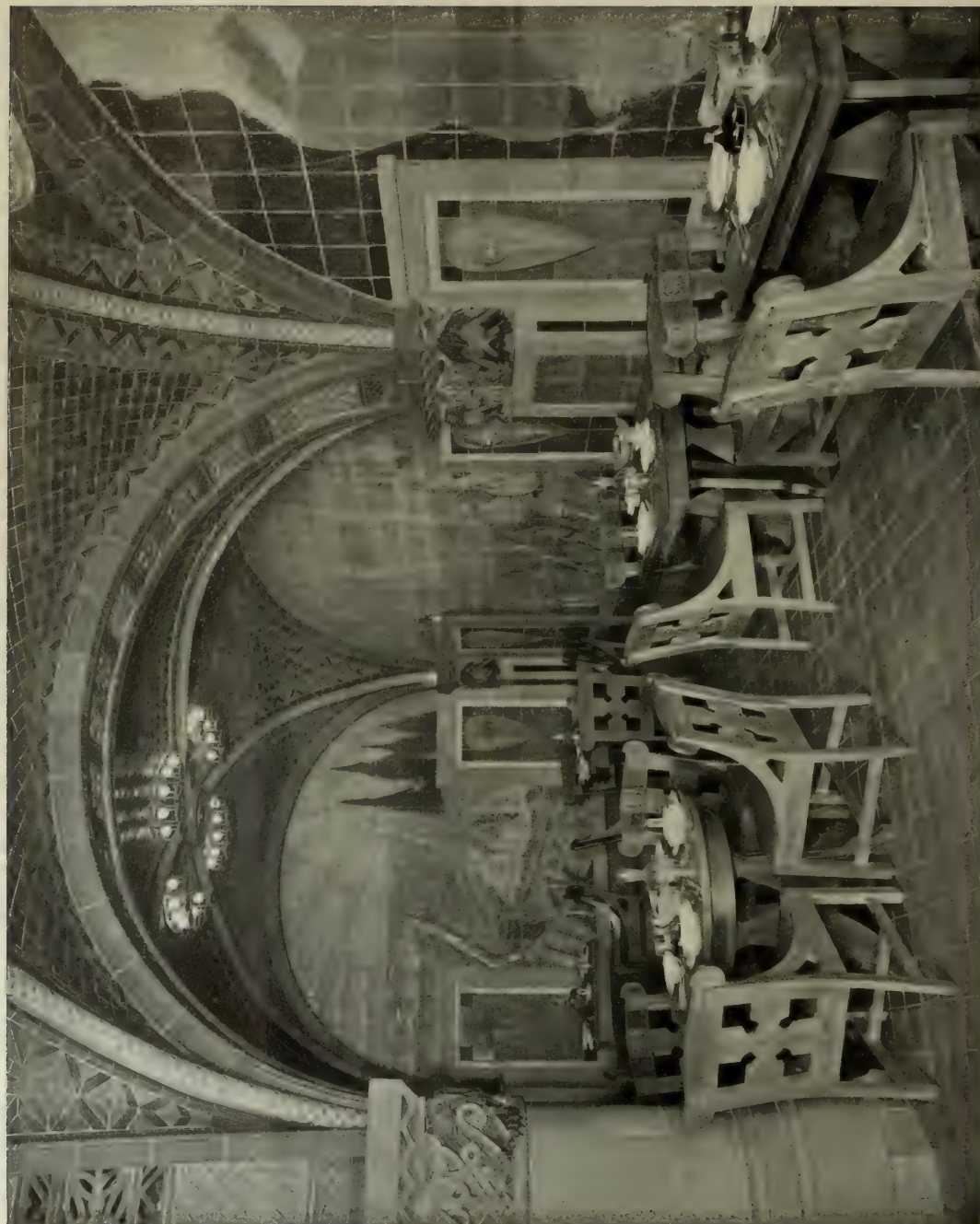
of plain three-inch tiles, through which are scattered tiles of the same size with modeled motifs, thus giving an agreeable variety to the surface.

As a motif for the panels in faience, which fill the bays on the side walls, Longfellow's "Skeleton in Armor" was selected. The scenes, nine in number, being modeled in low relief and interpreted in a quaint, crude effect, quite in keeping with the spirit of the tale, reflect the atmosphere of the old Norwegian sagas. The wild life of the corsairs is shown, the wassail bouts of Viking chiefs, the grim sea battles, the flight of the cormorants across stretches of storm-tossed waters, faint streakings of northern lights and calms on northern fjords, over which sail the spirit boats of the Viking warriors to Walhalla.

The ceiling in general is yellow, a subdued sort, mottled in a way that suggests old, tarnished gold on leather. The designs working through this field of color are in pinks, purples, reds, greens, grays, buffs, white and black. The general colors of the walls are blues, greens and buffs, into which, of course, are worked many soft colors and tones. The outer portion of the floor continues the soft gray greenish blue of the sea colorings on the walls, but the center reflects again the warm buff tone of the ceiling.

Every inch of this room is in tile, even the heat and ventilation grilles being perforated designs which conform with the general scheme.



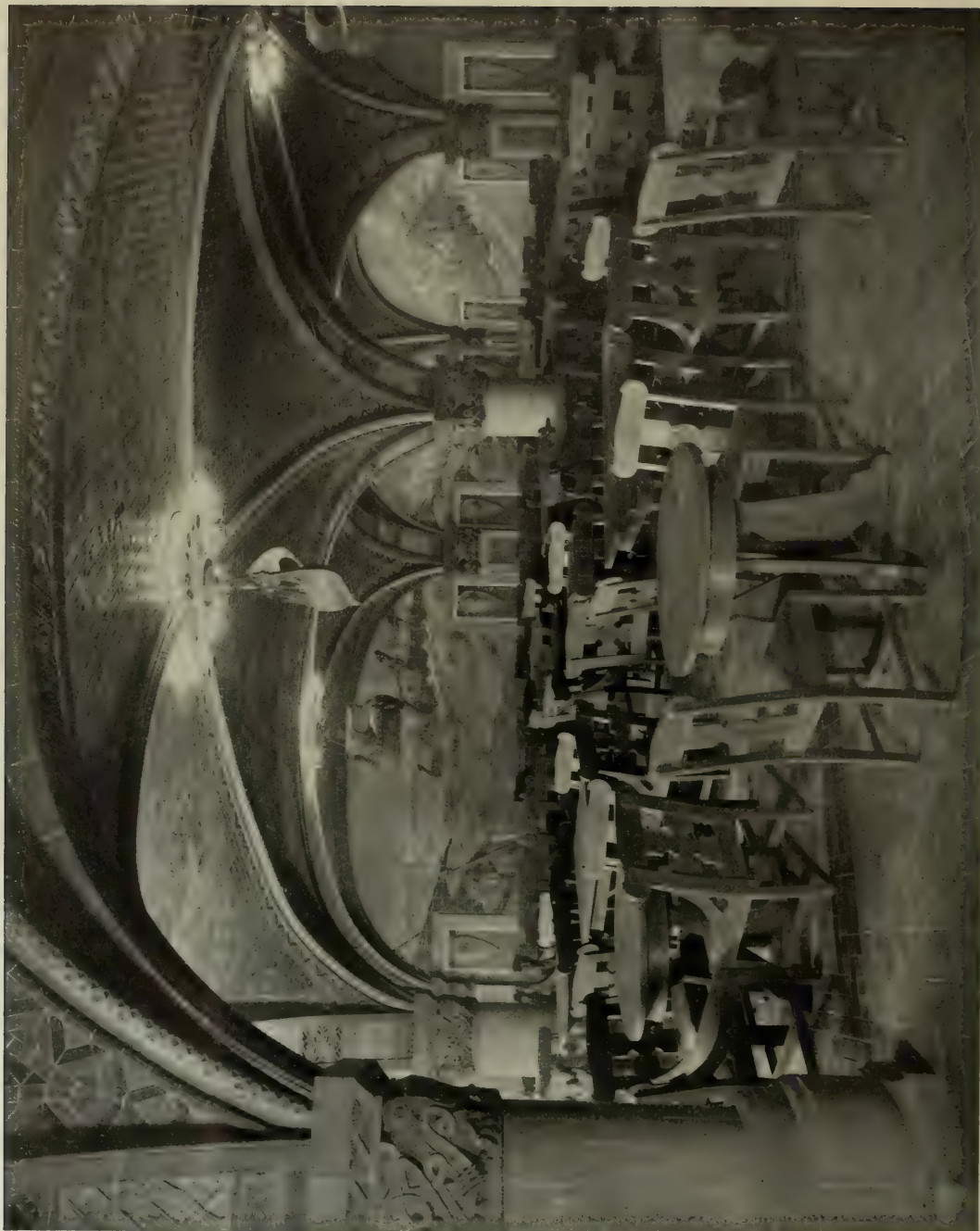


NORSE ROOM  
FORT PITT HOTEL, PITTSBURGH



NORSE ROOM  
FORT PITT HOTEL, PITTSBURGH





NORSE ROOM  
FORT PITT HOTEL, PITTSBURGH

## Wood Panels for the Yacht "Aloha II"

NORSE LEGENDS CARVED IN WOOD TO DECORATE COMMODORE JAMES'S YACHT, *ALOHA II*

MR. KARL VON RYDINGSVÄRD has just completed an interesting and unusual decoration for the deck saloon of the new auxiliary yacht, *Aloha II*, which is now being built for Mr. Arthur Curtiss James, commodore of the New York Yacht Club. Mr. and Mrs. James, who are both enthusiastic yachtsmen, took a trip to Iceland some years ago and became much interested in the art and literature of the Norsemen. The sagas of the old Vikings, essentially a seafaring race, offered many suggestions for appropriate decorations. Mrs. James chose William Morris's translation of the "Volsunga Saga" as the motif for the embellishments of the yacht. The three large panels show, first, Sigurd, the Volsung, drawing the sword from the house tree, the Braudstock, where it had been placed by the god Odin, with the promise that whoever had the power to remove it should become possessed of his own godlike strength and wisdom. Many had tried in vain, among them Segeir, a neighboring ruler, young and powerful, who is shown sitting beside the old king. Bitterly disappointed, he offers to buy the sword from Sigurd, but is repulsed with scorn. He then asks the old king for the hand of his daughter, Signy. In order to pacify him the king consents, believing himself so powerful that Segeir will not dare to be treacherous. The next panel shows her embarking with him for her new home. She goes most reluctantly, having a premonition of ill fortune. Her worst fears are realized; for having taken away as many of the king's followers as possible, Segeir kills them all. The gradual downfall of the Volsungs follows, and when they are finally reduced to a mere handful, King Gunnar musters them all, sails away with his entire fleet and is never heard of again. The three smaller panels show the home life of the Volsungs. The thingvalla, or court of justice, which was always held in the open air; the hunter; and the fishermen drawing in their boats while the fish hang drying and a woman in the foreground sits mending a sail.

Between the portholes small panels are introduced, showing the *Coronet* and the *Aloha I*, formerly owned by Mr. James, and a third panel on which is the *Half Moon*.

The stairway shows on the four newel posts and rails the mythological serpents so characteristic of the Norse decorations, with their interlacing bodies and curious, grotesque heads. The posts are sur-

mounted with balls on which are carved the map of the world as it was known in those days. Built-in seats in the corners of the saloon also show the interlacing serpent forms, as do the bronze grilles screening the electric lights. The frieze, composed of carved panels alternating with these grilles, shows the history of water craft, beginning with the ark and ending with the *Lusitania*. The designs for the pictorial panels were made by Mr. Otto Wigand in collaboration with Mr. Von Rydingsvärd, who is also making the furniture for the saloon in the same style. All of the hangings and upholstery are also being woven in the old Norse designs by Mme. Anna Ernberg, of Brooklyn.

Mr. Von Rydingsvärd was educated as a decorative sculptor in the Teckniska Skolan, of Stockholm, and served a strenuous Old-World apprenticeship of six years before coming to this country. After working here for three years on conventional architectural decoration, which he found little to his liking, he opened a studio of his own, where he has since taught and worked along original lines, doing much to raise the standard of his craft. For some years he was a director at Teachers College, Columbia University, and also taught in the Rhode Island School of Design and many other schools.



Decoration for Commodore James's Yacht, "Aloha II"

THINGVALLA  
OR THE COURT OF JUSTICE

BY KARL VON  
RYDINGSVÄRD





*Decoration for Commodore James's Yacht, "Aloha II"*

SIGURD PULLING THE SWORD  
FROM THE BRAUDSTOCK  
BY KARL VON RYDINGSVARD



*Decorative for Commodore James's Yacht, "Alba II"*

KING GUNNAR'S FLEET  
BY KARL VON RYDINGSVARD





*Decoration for Commodore James's Yacht, "Aloha II"*

SIGNY'S DEPARTURE  
BY KARL VON RYDINGSVARD

## Recent Work in Applied Design



First Award, School of Applied Design for Women, 1910

BUTTERFLY DESIGN

BY S. C. M'CONNELL

hibition held recently in the beautiful new building of the school on Lexington Avenue and Thirtieth Street, are most encouraging. The designs have both originality of thought and skilful treatment. The Louis XIV tapestry shown in the illustration might easily pass for the copy of some door in the palace of Versailles; there are the same taste and sense of proportion that we see in the work of the great craftsmen of the eighteenth century. The roses and forget-me-nots painted against a gray background have a delicacy reminiscent of the palmy days of the French monarchy.

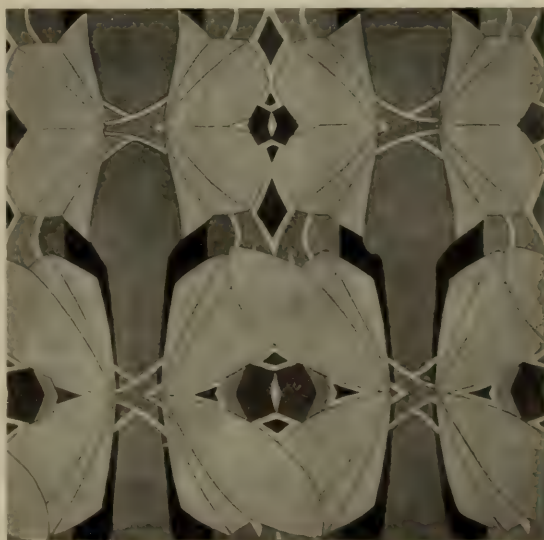
In the two designs by Miss S. C. McConnell we see very successful treatment in design of the butterfly and grape. The interweaving of blues in the butterfly design is exceedingly effective, both from a distance and on closer inspection,

when the basic suggestion of the butterfly may be clearly distinguished. The use of color, the blending of light green, dark blue and light blue

### RECENT WORK IN APPLIED DESIGN

TO MAKE art practical is the purpose of the New York School of Applied Design for Women. In this school instruction is given entirely by practical workmen, men who themselves have worked in the offices of architects, designers, jewelers. When it was suggested that what the graduates of the School of Applied Design lacked was the foreign touch so greatly in demand in this country, foreign teachers were engaged. Students at the school are given every possible opportunity to fit themselves for the employment they expect to undertake. They are allowed to sell any design they can make, and the school takes no commission.

From the first the training is thorough. Lectures are given on a particular period and the students are shown examples of the designers' art. They then copy some object belonging to the period, and when they are supposed to have thoroughly mastered the principles which underlie the design, they are told to make an original design embodying what they have learned. The results, as shown in the ex-

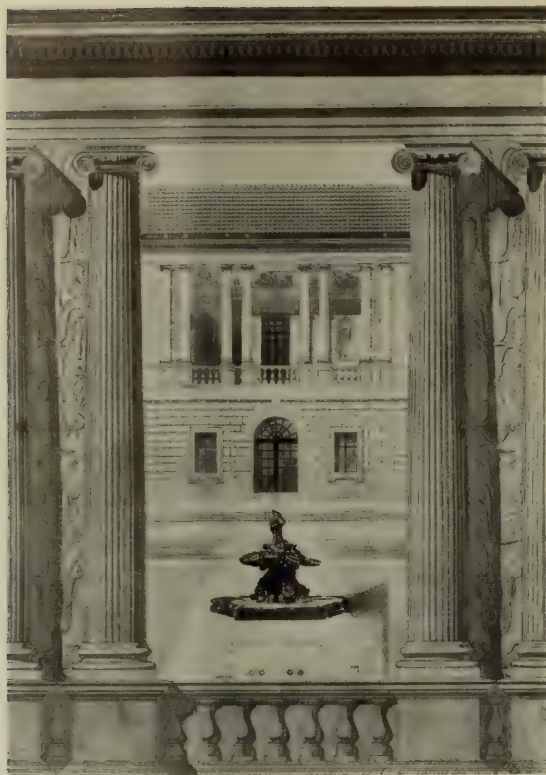


CONVENTIONALIZED  
GRAPE DESIGN

BY S. C. M'CONNELL



## Recent Work in Applied Design



ARCHITECTURAL DRAWING

BY C. R. VAIL

and red, is exceedingly well managed, as well as the few streaks of white and the white in the center. The conventionalized grape design is probably more easy for the layman to identify than the butterfly design. The trellis effect is striking and nature is well simulated in the perpendicular stems of the vine. The coloring is dark and exceedingly rich, varying from rather light to a very dark purple, which is almost black. The butterfly design received the first award in the recent exhibition.

The exceedingly practical nature of the school is instanced by the fact that all the instruction in the use of the brush is to teach the students to work in flat tints, so that a design may easily be copied in silk, wall paper, or whatever material is used. The elementary training in design is thorough and no student can advance until she has mastered the main principles. Every student must receive a certain number of eagles, or approval marks, before she can progress.

Instruction is offered in various subjects, among them dressmaking and architecture. The courses in dressmaking were first given because of the many applications for instruction in this branch of work. In architecture the students of the school have done

particularly well, for they have won mentions at exhibitions of the Society of Beaux Arts architects. But in all the practical walks of life the students of the school have made their way and have given proof that the artist is not merely a dreamer, jostled rudely in the race of life, but one who is able to bear a part with distinction among the toilers of the world. The school, moreover, seems to have an important function in the life of New York City, for it spreads knowledge of the true principles of art and develops the artistic taste of people who are only too frequently captivated by the tawdry and commonplace. Is not the eighteenth century renowned for the artistic taste of its craftsmen, who represented the people at large rather than the upper classes? Art must be thoroughly infused into the people before it can really flourish.

Two or three great painters or art critics educated at the most noted universities are not what we need, but artisans who, like the medieval workmen, are really artists.



DESIGN FOR LOUIS XIV  
TAPESTRY

BY F. HAGARTY







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AUGUST, 1910

## EDWARD W. REDFIELD—LAND- SCAPE PAINTER BY J. NILSEN LAURVIK

IN THE early days of realism when Courbet was preaching his invigorating gospel of a return to nature he laid great stress on the importance of the personal point of view, and nothing has contributed more widely toward an interesting and varied individualism in art than modern landscape painting. Bound by fewer conventions and less hampered by tradition than figure and portrait painting, the fine, manly art of landscape painting has drawn to it some of the best spirits, who have here found a rich field for the free expression of their diverse temperaments. And now and then even the most distinguished figure and portrait painters have not disdained to seek refuge in the Elysian Fields of landscape painting for their tired senses, jaded by long contact with the social banalities of their profession, adding a new vigor and freshness to their palette, and the landscapes by Rembrandt, Gainsborough and Sargent are not among the least notable contributions to this particular domain of art. It is, therefore, not at all surprising to find that the genius of American art achieves its most characteristic and truly national expression in landscape painting. While acknowledging its indebtedness to foreign models, in this as well as in all other branches of artistic endeavor, it cannot be denied that here America is in a fair way of winning artistic independence, and to-day its landscape painters need defer to no one.

Among the men who have done most to infuse an authentic note of nationalism into contemporary American art Edward W. Redfield occupies a prominent position. He is the standard bearer of that progressive group of painters who are glorifying American landscape painting with a veracity and force that is astonishing the eyes of the Old World, long accustomed to a servile aping of their standards. He is a rejuvenating force in our art,

the dominant personality of his circle, in whom is epitomized the emancipating struggle of the younger men. The leaders of this new movement, which is quickly changing the established current of American art, are Ernest Lawson, William Glackens, George Bellows, Edward W. Redfield, Elmer Schofield, Rockwell Kent and Gardener Symons.

Like the others of this energetic circle Mr. Redfield is a realist, who seeks out and depicts with uncompromising, searching strokes the specific, visual aspects of a scene. His power of literal rendition of any particular place is amazing in its topographical veracity. He presents glimpses of nature with all the actuality of a scene viewed through a window, in which his art is a direct antithesis to that of Whistler and his followers, which is nature viewed through a temperament. One is seldom if ever made conscious of the conventions of art in these luminous, stimulating landscapes; rather, the effect is one of stark reality, in which the accent of light and color is perhaps somewhat more vivid than in the original scene. While there is no mistaking a Redfield anywhere, his work is, nevertheless, very impersonal; it is not tinged by preconceived notions as to what nature is or ought to be; it is not colored by imaginative vagaries. His art is concrete and explicit, adhering with extraordinary fidelity to nature and natural phenomena. He makes no apologies for what he finds in nature, accepting her as she is, but not infrequently he apologizes for the inadequacy of his rendering of what he saw there. His work is highly objective. Always and everywhere his eye is on the ever-changing face of nature, noting the ever-varying aspects of sky and land, which he has recorded with unerring precision in a long series of brilliant, vibrating canvases.

This virile and thoroughly American painter was born in Bridgeville, Del., in 1868, of moderately well-to-do parents. At an early age he developed a love for art, which was encouraged by his parents, who sent the boy to the local academy, where he was instructed in free-hand drawing by a second-





HILL AND VALLEY

BY EDWARD W. REDFIELD

rate painter of local repute. He soon outgrew the possibilities of this little town, however, and it was not long before he found his way into the Pennsylvania Academy of the Fine Arts, where his real work began. In the meantime his father's commission business had failed and it was only by the most persistent effort that the young man continued his art studies by selling the flowers that his father now started to raise. These were frugal, busy years for the young painter whose bright, boyish manner is still remembered by many as he came into town laden with flowers which he delivered to an ever-widening circle of customers. While he progressed steadily in the understanding of his *metier* he had not distinguished himself especially during his term in the academy. He was no precocious prodigy and it is doubtful if any one realized at that time that he was destined to become one of the foremost painters in America, whose work would receive general and substantial recognition before he had turned forty.

The development of his art has been equable and constant, but not until his return from France, some ten years ago, did he really find himself. Up

to that time he had been unable wholly to shake off the sterile, academic influence of Bouguereau and Fleury, with whom he studied in Paris. Despite the innate robustness of the man his work of this period is marked by a certain hard, dry soullessness that gives but a slight hint of his later work.

With his return to the Delaware Valley country, which he has made his home ever since, he made rapid strides toward the full and free expression of his personality. Thenceforth his work began to make itself felt as a new force in our current exhibitions by reason of its ever-increasing vigor and individuality. It was not long before this new note obtained for him marked recognition, and in 1896 the Art Club of Philadelphia gave him its gold medal. Four years later he was awarded a bronze medal at the Exposition Universelle in Paris, which was followed the next year by a similar honor from the Pan-American Exposition in Buffalo. Since then he has been the recipient of nearly every honor that it is in the power of this country to confer upon an artist, and he has received in quick succession the Temple gold medal of the Pennsylvania



THE ROAD TO CENTER BRIDGE  
BY EDWARD W. REDFIELD





DECEMBER

BY EDWARD W. REDFIELD

Academy, 1903, in which year he was also elected member of the Society of American Artists; in 1904 he was given the second Hallgarten prize by the National Academy of Design, besides being awarded the Shaw Fund prize by the Society of American Artists and a silver medal by the Louisiana Purchase Exposition in St. Louis; in 1905 the Pennsylvania Academy honored him again by giving him the Jennie Sesnan gold medal, while he received the Webb prize from the Society of American Artists and the silver medal from the Carnegie Institute in Pittsburgh in the same year; in 1907 he was awarded the Fischer prize and Corcoran bronze medal by the Corcoran Gallery of Art in Washington, and from the Pennsylvania Academy he received the much-coveted gold medal of honor, which may be said to form the culmination of his career so far, unless one may regard the very recent purchase by the French government of one of his canvases for the Luxembourg as a higher distinction.

To-day Mr. Redfield, though only just turning forty, stands as the foremost exponent of a virile, masculine art that strongly reflects the times in

which we live. Winter is his most constant theme, upon which he plays many variations. No changing phase of an apparently monotonous subject escapes him; each is recorded with a keen eye for differences, as, for example, his suggestion of the dry, powdery snow in the canvas called *The White House* as compared with the soggy, wet, disappearing snow in *The Road to Center Bridge*, while in *The Red Barn* he has successfully presented the hard crust that covers the earth as in a steel jacket, cold and brilliant in color. Nor is it always the bright, scintillating aspects of winter that he renders most successfully, as is amply demonstrated by the subdued, solemn dignity of *Snow Bound*, showing a landscape muffled under its heavy blanket of snow that has a recent look while the air is still heavy with impending storm, the whole scene enveloped in a gray, leaden atmosphere that reveals an uncommon nicety of eye and hand. In some respects Mr. Redfield's art is related to that of the late Fritz Thaulow, who opened the eyes of the world to the beauties and pictorial possibilities of winter. However, he did not treat his subject with the absolute literalness of Mr. Redfield, who may



THE BRIAR PATCH  
BY EDWARD W. REDFIELD





CEDAR HILLS  
BY EDWARD W. REDFIELD

THE CANAL  
BY EDWARD W. REDFIELD







FOOTHILLS OF THE BLUE RIDGE

BY EDWARD W. REDFIELD

well be regarded as the pioneer, in this country, at least, of the realistic painting of winter, in which field he has few equals to-day. From this season of the year he has learned the great lesson of simplicity, known of the Japanese, who also loved to depict the winter with its bare trees, its sharp horizons, its wide stretches of snow-covered ground, broken here and there only by a clump of weeds or protruding laurel which gives a certain dramatic intensity to an otherwise commonplace scene, as in the case of his *Hill and Valley* or fine, majestic *Cedar Hill*, both of which are distinguished by a large simplicity of design.

While the greater part of his work celebrates the glories of winter his whole output reveals a great diversity of subjects; one feels the lack of a formula—each canvas has the freshness of a first discovery. There is nothing flamboyant or rhetorical in his art. He neither epitomizes nor philosophizes, nor is his work touched with any of that dreamy and speculative hyperestheticism that is emasculating a section of our art. The fads and fancies, the frills and follies of the inner circle of the enemy worshippers at the pale shrine of art have no appeal for him. One misses in his work any striving after effect.

His color is fresh, alive and truthful, laid on with a crisp, trenchant touch that bespeaks a robust, masculine vigor. In his manner and method of painting his work is a reflection of the methods of the impressionists which he has adapted to his own uses. And while his art is intensely local in its subject matter his manner of treatment is thoroughly advanced and modern, expressed with an almost amazing virtuosity—which is, however, the final result of long, persistent effort to acquire complete control of his medium. He, like Monet and Kroyer, the great Norwegian impressionist, works almost exclusively out of doors, in the presence of his subject, and he usually completes a canvas at one sitting. His unremitting industry, coupled with an unusual capacity for work during the winter months, is productive of a number of canvases that are certain to enliven and lend interest to all the annual exhibitions, which are not complete without a Redfield. His influence is making itself felt in our exhibition halls in a heightened sense of color as well as in an increasing number of painters who are taking winter as their theme. And it is to just such virile and thoroughly national work as this that we must look for that much-needed renaissance of American art.

*Sir William Quiller Orchardson, R.A.*

SIR WILLIAM QUILLER ORCHARDSON, R.A. BY A. LEICESTER-BURROUGHS.

By the death of Sir William Quiller Orchardson the world of art has lost a unique figure. His loss creates a void never adequately to be filled; certainly, never for those who, like myself, derive an enjoyment not short of rapturous from the contemplation of his works. Great men are with us, and other great men the future will give us, but Nature has broken one of her beautiful moulds, for she rarely, if ever, repeats her more magnificent designs. I think the passage of time will bring our loss very keenly home to us, as year by year we miss the accustomed pictures, so fine in conception, so full of thought, so consummate in their execution, and the noble and ennobling portraits of the men and women who are happy to go down to posterity recorded by such an exquisite hand.

It is difficult to imagine greater individuality than that which speaks from all the dead painter's canvases. Other great men have founded schools and have had hosts of followers, and in some cases the pupil has excelled the master. This is something unthinkable in the case of Orchardson, for it can be truly said that he, and he alone, could achieve those great results of his—by the means which he adopted.

Picture to yourself, for one moment, an "imitation Orchardson." Think of his tenuous subtlety translated into flimsy fatuity, his golden tones faded to vacuous browns and yellows, his dainty drawing reduced to indeterminate sketchiness! And this would almost certainly be the result of such an attempt to follow the master. His genius compelled him to use means for his ends which, described, would seem to be wholly incapable of such attainments as his.

It is not the least remarkable feature of his artistic personality that his pictures are admired so



PORTRAIT OF W. Q. ORCHARDSON, R.A.

BY TOM GRAHAM



greatly by the multitude. And that this is so is not wholly to be explained by the fact that he chose often to portray scenes of a dramatic or sentimental order. Other men have painted broken gamblers, and bereaved husbands, and the like, but none of them seemed to possess the convincing qualities and dramatic intensity of the well-known works of Orchardson. So he carried the crowd with him to form a mighty army of admirers headed by the men of light and leading. Sometimes it has struck me as a little odd to hear the ecstasies of people other than artists called forth by his pictured roses, silver, and all the thousand-and-one familiar things the alchemy of his touch transmuted into gold. For after all his flowers were not so much roses as attar of roses, his silver and napery exquisite embodiments of all the beauty that such objects in the play of light could impart, rather than literal transcripts of the things themselves. His black—and to the painter “Orchardson’s black” is a proverb—is not so much black as some rich sombreness that charms even in the midst of its solemnity. As a painter he stood as much apart from his fellows as his own Napoleon stands on the deck of the “Bellerophon.” When I use the word “apart” it is one carefully chosen, for though this appreciation must be very largely a eulogy, I would not weaken my own advocacy by overstating my case. Other gods are in the temple, and to them let incense be burnt.

But Orchardson stood apart, alone, in the purely personal expression of his genius. So that I think posterity will cherish and guard his works with as jealous a care as ever before has been expended on the preservation of those of any painter.

To revert to my remark that he painted rather attar of roses than the rose itself, I would

say that all the inanimate objects he put into his pictures were but the hinting helpers of his eclectic mind. And in this relation I am reminded of a story told me of him. He needed a stool of a particular colour for one of his pictures; only a small portion of this stool would be visible, as the remainder was obscured by drapery. Nevertheless that stool must be obtained, and after long seeking it in a multitude of shops, the thing was found and conveyed in triumph to the studio, where it was rapidly painted, or rather not it, but something quite different!

Yet that particular stool was the necessary key and clue to what he wanted. Paradoxical as the statement appears, it was an example of the extreme conscientiousness of the artist that he must expend so much trouble in finding the, to him, necessary material as it would have been to another who intended to make a literal trans-



PORTRAIT OF THE ARTIST'S WIFE

BY W. Q. ORCHARDSON, R.A.



*(By permission of Messrs. Dowdeswell & Dowdeswells, owners of the Copyright and publishers of the large plate)*

"HER FIRST DANCE"  
BY W. Q. ORCHARDSON, R.A.



## Sir William Quiller Orchardson, R.A.

lation of it. And when, as I say, Orchardson glorified the common things about him, his was no purposeful perversion, no premeditated flattery. It might be said that to him there were no common things. Everywhere he saw some essential beauty, and if it was not there for grosser eyes than his perhaps sometimes his mind projected that beauty. It was his desire that every individual square inch of his pictures should be a gem in itself. He never "filled in" corners or spaces. The same sedulous care was given to his carpets as to his characters. I never read Keats's line from "The Eve of St. Agnes," which runs "And lucent syrups tinct with cinnamon," but the colour of an Orchardson picture comes to my mind's eye.

One thinks of France in the pre-Revolution days when one looks at the master's works, not so much because he chose the period sometimes for his subjects, but because his pictures seem informed with the courtly grace and fastidious distinction which are associated with the men and women of that time. His brush, it might be said, moved to the music of a minuet.

It has been remarked that Orchardson was not a craftsman. It is possible to understand the point of view of the men who held that opinion, for he was a law unto himself. He had devised a craft of his own, and of that he was complete master. I believe a French critic recently said of Orchardson's works that he "wrote down" what he desired upon his canvas. With due modesty I must say that I think the simile a very apt one. I say with due modesty, for it is an expression I myself made use of, in familiar talk only, long ago. The well-known fact that all classes and creeds of artists, from the rigidly academic to the most erratic extremist, unite in admiring the work of the departed painter needs but recalling here; it has been stated on so many occasions. As a critic remarked some years ago, "he held out a hand to each (of the schools) which was cordially grasped by those to whom it was extended." Of all the great painters Britain

has produced the only one of whose work Orchardson's is in the least reminiscent was Gainsborough, and here it is more the essential quality of refinement inherent in the works of both than in actual execution, though of the latter there are occasionally traces of similarity. I believe Sir William placed Gainsborough very high indeed in his judgment of the old masters. One regrets that the painter of *The Borgia* never, so far as I know, painted a considerable landscape. I have been told that he said he meant to do so some day. That day, unhappily, was not to be, so we have no means of studying what would have been a very interesting point in connection with his similarity to Gainsborough—namely, whether his landscape work would have shown in any degree traces of resemblance to that of his forerunner.

Throughout the days when other great names filled the general ear, sometimes to the temporary drowning of all other sounds, when tempests raged against the merest hint of anything "literary" in



PORTRAIT OF CHARLES MONON, ESQ. BY W. Q. ORCHARDSON, R.A.



*(By permission of James Murray, Esq.)*

"THE BORGIA"  
BY W. Q. ORCHARDSON, R.A.



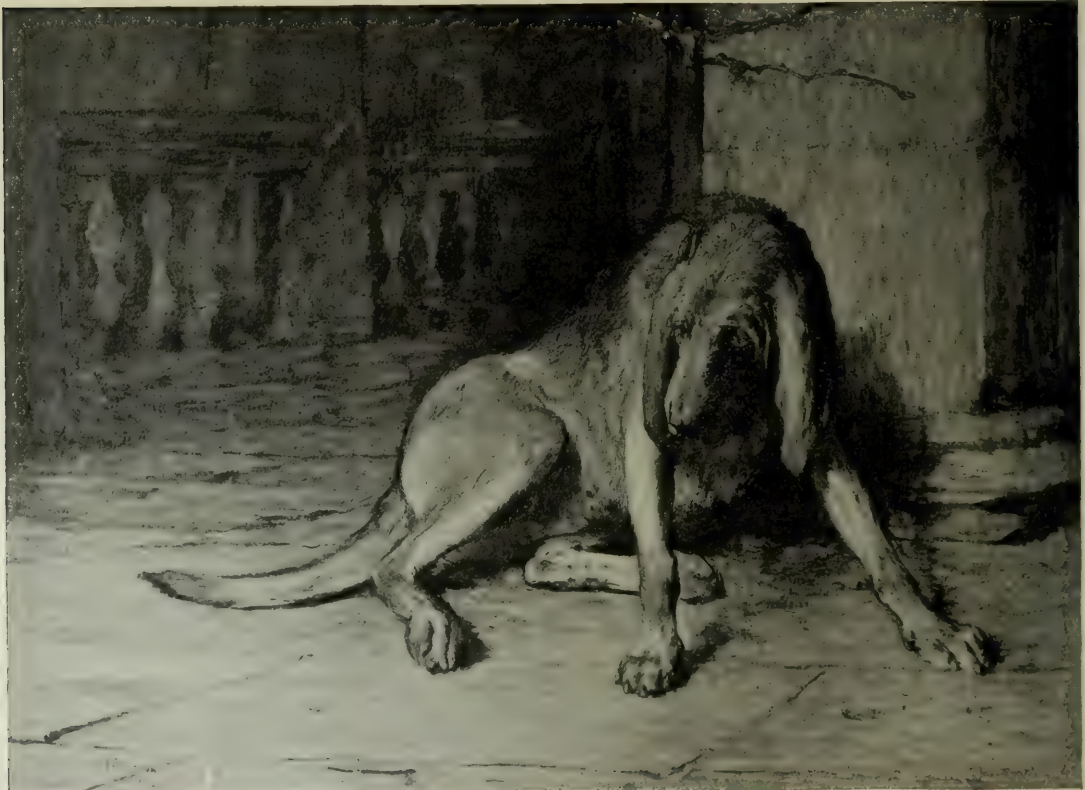
## *Sir William Quiller Orchardson, R.A.*

painting, and lesser men trembled lest they had violated these fiercely formulated laws, Orchardson sat serene, secure upon his throne. In his work what there was of story was so welded with the qualities of colour, atmosphere, and execution that they formed one harmonious whole, each seeming the inevitable complement of the other. Yet while the two qualities were so intimately associated, the admirer of technique—the Gallio of literary things in art—could worship at the shrine of the painter almost undisturbed by the shocking fact that the picture really “meant something.” One conceives of Orchardson that in the first place an idea, a thought, a sentiment struck him with all its manifold possibilities—with the essential fitness for his brush—and having become convinced of the wisdom of his choice he “wrote it down.” He possessed the faculty in the very highest degree of forming his work complete in all its parts in his brain before transferring it to canvas. He never, or very rarely, altered a picture. He never got “into a mess,” as painters put it. One would describe him as an extremely rapid painter, more because of his unerring judgment than because his output was

considerable. This certainty of his enabled him to work in a way impossible to most men; a way, in fact, unadvisable for the less competent to attempt. For he would finish, if he felt disposed to do so, some light figure in a picture which was destined finally to contain a large and important mass of extreme dark, leaving the space to be occupied by that mass pure untouched canvas the while. Another man would very surely have found that when his dark mass had been completed the light-toned figure would be wrong in some respect, would need much alteration, perhaps entire re-painting. Not so Orchardson.

When he looked at his canvas the dark was there just where and how he meant it to be. With a certainty that was little short of magical he could cause it to appear in its predestined place. Other men—and great men, too—struggle with their pictures, altering, transposing, obliterating, and re-painting, but he held a straight course from the moment of his start, and winged his way with unswerving flight to his objective.

And here it may be interesting to quote from a criticism written in the year 1867, and note what



“REVELLER”

BY W. Q. ORCHARDSON R.A.

*Sir William Quiller Orchardson, R.A.*



PORTRAIT OF SIR JAMES DEWAR, F.R.S.

BY W. Q. ORCHARDSON, R.A.

(By permission of the Master and Fellows of Peterhouse, Cambridge)

was said of the subject of this article by a writer of that day. The "whirligig of time brings in his revenges," and certainly it is not without its entertaining side to read the judgment of "The Times" itself as delivered in those days. The notice is concerned with the Great French Exhibition, and the date of the newspaper is May 30th, 1867. It runs as follows: "The jurors have placed others of our school above him—namely, Mr. Calderon and Mr. Erskine Nicol; but Mr. Orchardson seems the most popular. He is a clever artist—so clever that it is not pleasant to say a word in his disfavour. . . . You will hear Frenchmen come into our Gallery and say with delightful dogmatism, 'The English cannot paint. There is but one picture here—*voilà*.'"

This "one picture" is *The Challenge*, with which the painter carried off the prize of £100 at Mr. Wallis's French Gallery in, I think, 1864. Of this work the writer in "The Times" goes on to say: "It is a thin picture, thin in subject, thin in treatment, but painted with that ready knack which the French admire, and which they call *chic*."

Writing in "Scribner's Magazine," in 1896, the late Cosmo Monkhouse (critic and poet) says of *Christopher Sly*, shown at the French Gallery in 1866: "The refinement of his humour was again displayed in *Christopher Sly*." But it is a far cry from 1867 to 1896, and what was spoken of by a poet as "refined" at the later date was stigmatized as "vulgar" by the earlier writer. "Vulgar in subject" (oh, William Orchardson and William Shakespeare, ye sinned in company!) and "vulgar in treatment."

Now, of all the words of tongue or pen, the one word "vulgar" is that which describes most thoroughly the antithesis of Orchardson.

Refinement, it cannot too often be stated, was the keynote of his work, and was not a quality he developed, but one with which he started. That he developed his capacity for expressing his refinement is altogether another matter. So that it is a little amusing that the critic should have shot his arrow so very wide of the mark.

If I have not made any special effort to be analytical in this article it is because its subject



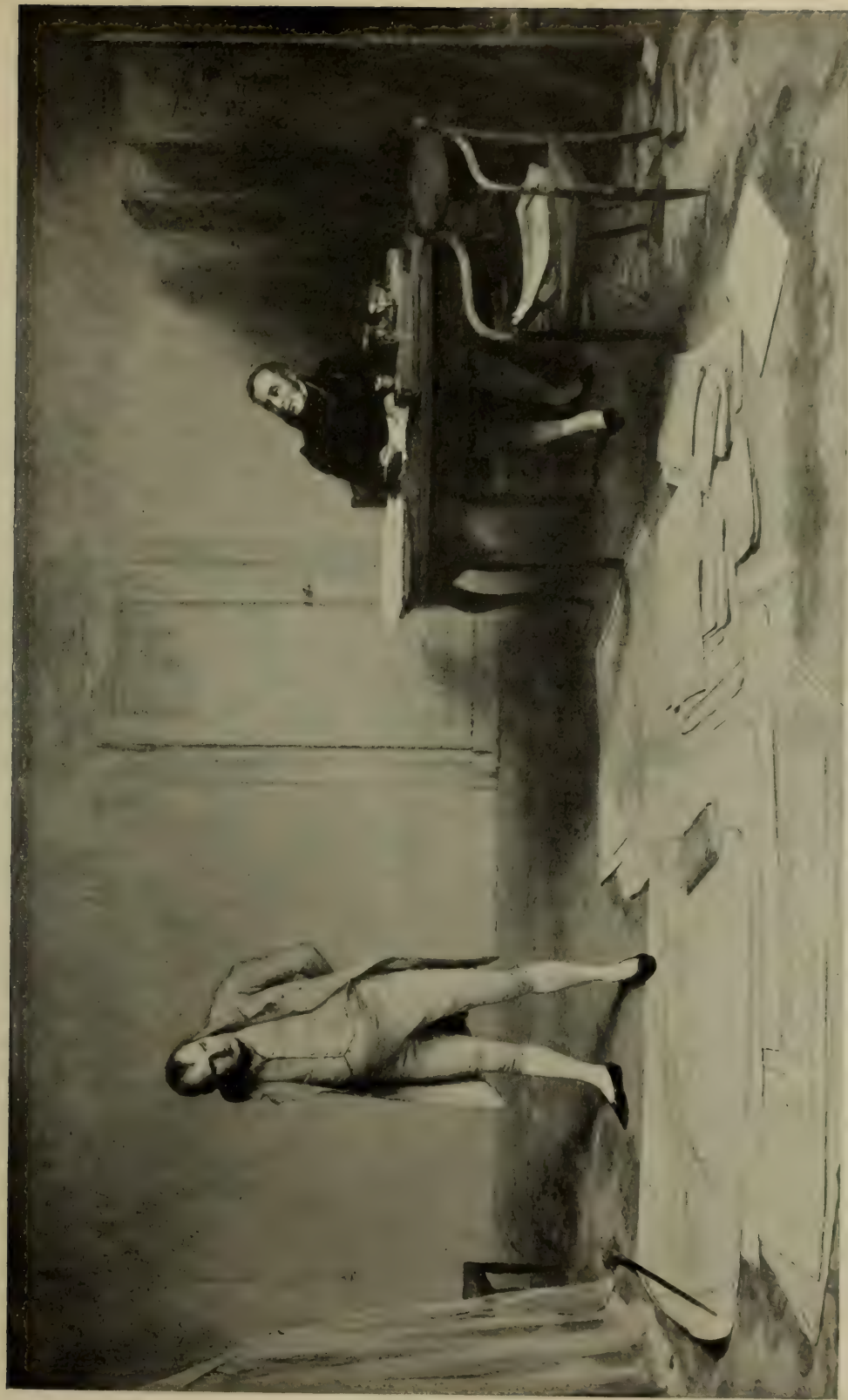
## Sir William Quiller Orchardson, R.A.

defies analysis. In science analysis is everything ; in art it has no place. To understand the chemical formulæ of the component parts of a flower would lend no aid to the æsthetic appreciation of its beauty and its perfume. To the philosophic mind such knowledge has its deep poetry just as a reverent study of Nature in any of her manifestations is food for wondering admiration. But to say of a great painter that he was great because he drew finely, had a magnificent sense of colour, of form, and so on, is what one is able to say not of one but of a hundred great painters. When these things have been said there remains the purely personal equation which defies all definition, and never more completely than in the present instance. Of the literary side of his work, upon which I have already lightly touched, I can only say that one would judge that had he been a writer instead of a painter, he would, in all probability, have attained an equal and similar eminence in the sister art. Still would refinement have been the keynote of all he did. One imagines the sparkling epigram expressed by the word of words needed to suit the case. Somehow I think he would have written short stories for the most part, with only an occasional large volume ; verse sometimes, too, which would have been eagerly read, looked forward to eagerly by men and women of taste. And it pleases me to think that even as he painted Napoleon he would have written of him, for no one who looks at the fallen hero on the "Bellerophon," with all the pathos (not entirely unmingled with petulance as of a spoiled child) of its expression, can fail to feel how absorbed the painter was in the psychic side of his picture as well as in the painting of it. And just a word here of that other great Napoleon

picture, now to be seen in the Japan-British Exhibition. It will be a delight to multitudes of Sir William Orchardson's admirers to have an opportunity of seeing his *St. Helena, 1816: Napoleon dictating the Account of his Campaigns*—a work which has never been publicly shown since it was seen on the walls of the Royal Academy in 1892. If a less dramatic moment of the great man's life, it is, in a way, more solemnly impressive than the well-known picture in the Tate Gallery. If anything, too, the art of it seems more absolutely certain of itself even than that of the earlier picture ; and in the extreme beauty and harmony of its colour scheme it takes rank among the master's finest achievements. Once more we have the great sense of space, once more the lonely figure, older this time, and, in a sense, sadder, because the years have passed, and hope is buried at last, yet still the



"ON THE NORTH FORELAND" (DIPLOMA WORK). BY W. Q. ORCHARDSON, R.A.  
(By permission of the President and Council of the Royal Academy  
and the Berlin Photographic Co.)



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"ST. HELENA, 1816: NAPOLEON DICTATING  
THE ACCOUNT OF HIS CAMPAIGNS"  
BY W. Q. ORCHARDSON, R.A.



## *Sir William Quiller Orchardson, R.A.*

mighty intellect must work, and bring its power to bear on the task of relating history with the same untiring energy that once it spent in making it.

And now a word about Orchardson, the painter of portraits. If one's enthusiasm is aroused by the subject pictures what shall one say of those great works in the other branch of painting that were the creations of the master's brush and mind? The expression "brush and mind" slipped from my pen unweighed, but, written, gave me pause; for that very obvious and necessary truism suddenly made me realise that no other painter has perhaps ever exhibited such qualities of mind in his portraits. Always magnificent as mere likenesses, they contain that convincing quality which makes one feel assured, though one may not know or have ever seen the originals, that here we have human documents. Orchardson brought into play all his highest powers when he painted portraits, and one felt that the task must have been most congenial to him, especially when his mind was *en rapport* with that of his sitter. Even in cases where sympathy was lacking, and where perhaps the subject was not one he would have chosen for himself, I have imagined—and this may be wholly my own imagining—that there was something I can only describe as a subtly sardonic quest for some salient point in the character of the sitter which was seized upon and fixed for ever on the canvas for a few to read.

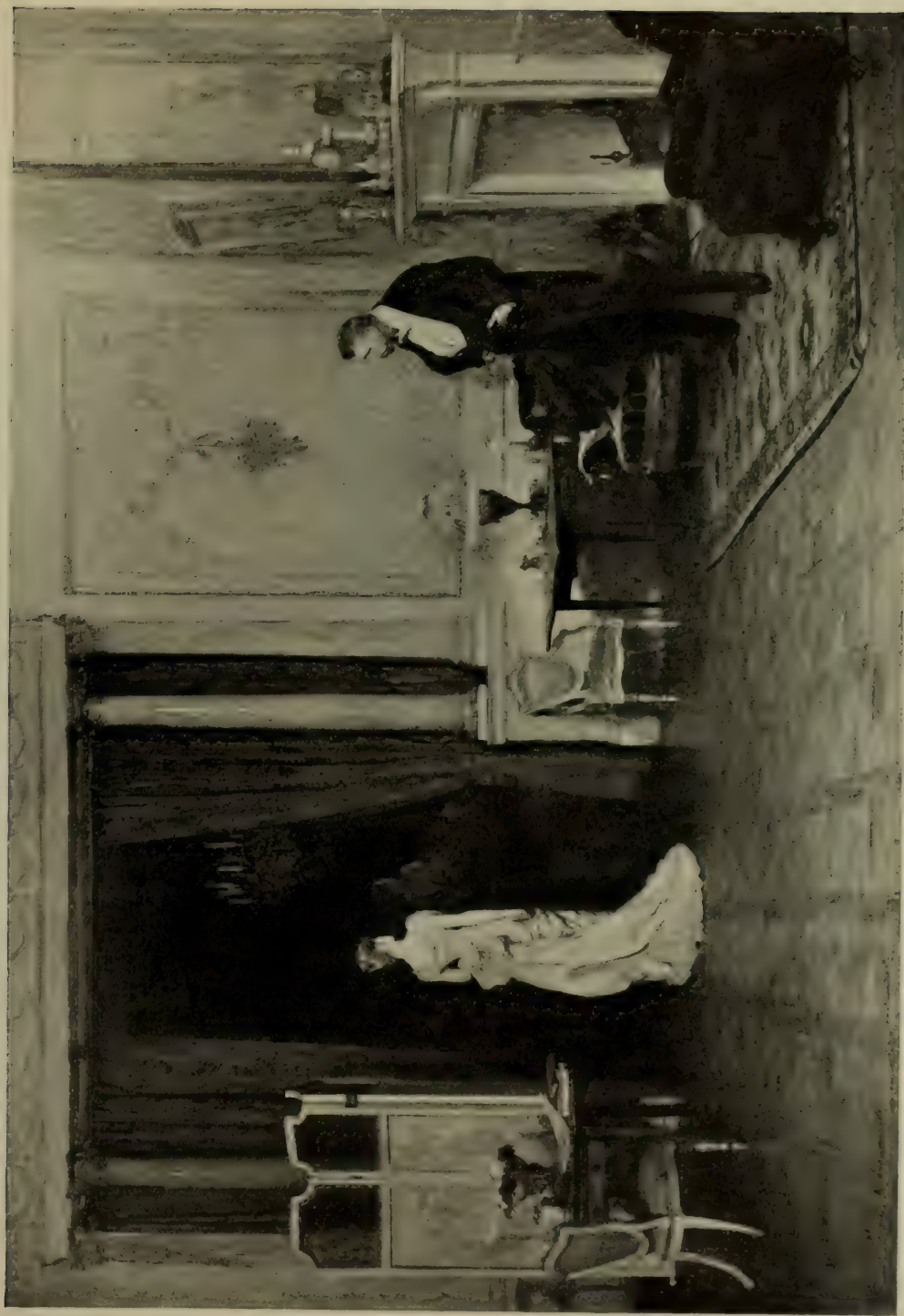
It would serve no purpose to enlarge here on all his portraits I might name, so many are fresh in the minds of those who may read this article; but of the last ones now in the Royal Academy it is pathetically interesting to speak. Never more will the visitor to the Academy exhibition pause with a deep-drawn breath of satisfaction and delight, and say "The Orchardson"! Let all who visit the present exhibition mark well those works—the last efforts of the master's hand—and strive to realise that the wizard brush which painted them is laid aside for ever. Supreme they are, exquisite the only word to use in describing

them. And to reflect that on these the frail hand wrought almost to the moment when it clasped that of death! It is as though he had said to the imperious angel, "Stay but one moment longer; I have my task to finish," and then put forth with perfect calmness and power all his strength and sweetness.

History proves that the great painter—more often, perhaps, than the men of other arts—continues to the end gaining in power and beauty, but it would be difficult to find a case which more strikingly exemplifies the fact than that of these works. There is no shadow of doubt that so long as the art of painting retains its powers of attraction Orchardson's pictures will enjoy that deathless fame which only comes to the highest and the best. Through all the modern "movements" in art his great genius, compound of sweet-



PORTRAIT OF MRS. PATTISON BY W. Q. ORCHARDSON, R.A.  
(By permission of Robert Pattison, Esq.)



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owners of the Copyright.)*

"THE FIRST CLOUD"  
BY W. Q. ORCHARDSON, R.A.



## *Japanese Art and Artists of To day.—I. Painting*



PORTRAIT OF MRS. JOSEPH

BY W. Q. ORCHARDSON, R.A.

(By permission of Mrs. Joseph)

took a great fancy to our art productions when he first visited Japan some twenty-five years ago. But the West was acquainted with the art of the East at an earlier date than this. At the Vienna Exhibition of 1873, Japanese artists contributed many fine examples of their work. The singularity of treatment, subtleness of touch, and suggestive technique of the works did not fail to leave their impression upon the artistic temperament of those who were thus afforded an opportunity of studying them. Connoisseurs, artists, and lovers of pictures became interested in the Japanese artist and his creations. This appreciation was happily augmented by our exhibits at the subsequent expositions held at Chicago, Paris, St. Louis, and elsewhere. Now we have the display at the Fine Arts Palace at Shepherd's Bush, by far the most comprehensive

ness and sincerity, will shine with its strong and mellow light. His art was like a flower—a rose. That rose is dead, but it never faded; it died in the zenith of its fragrance and its beauty. A. L. B.

### **J**APANESE ART AND ARTISTS OF TO-DAY.\*—I. PAINTING. BY PROF. JIRO HARADA.

MUCH has been said and written about Japanese paintings and Japanese drawings ever since they became known to the world. They were introduced to Europe largely through the Western connoisseurs, such as the late Dr. Fenollosa, who

Japanese artists have yet made. There is both a representative modern and retrospective section. Indeed, every period, every school, and every style of our art may here be seen. The collection is full of masterpieces, and is certainly very rich and rare, having received valuable contributions from national and private collections, as well as from the temples, which are the shrines of many rare works of art.

In spite of the opportunities, however, which Occidentals have had of studying Japanese art, they have, nevertheless, failed to a great extent to appreciate the true aspirations of our artists. This is even the case with the greater majority of the intellectual classes. Even those who have honestly endeavoured to grasp the true meaning of the creations of our artists, and have plunged deeply into the subject, have only lost their way in the bewildering paths they have pursued. This failure to grasp the essence of Japanese art is, after all, a natural one. To really understand the civilisation

\* In this series of articles modern Japanese Art will be dealt with under its various aspects. The present article on Painting, by Professor Jiro Harada, of the Nagoya College of Technology, who is now in London with the Imperial Japanese Commission for the Japan-British Exhibition, will be followed by others on the Glyptic Arts (Sculpture, Ivory Carving, Wood Carving, etc.), Textiles and Embroidery, Ceramics, Bronzes and Enamels, by Japanese and European writers.

## *Japanese Art and Artists of To-day.—I. Painting*

of a nation entirely different to one's own is an arduous and sometimes an almost impossible task. So it is with art. To fully appreciate the subtleness and beauty of the paintings of a nation whose ways of attaining the ideals of art are essentially different from anything one has been accustomed to, cannot be an easy matter.

This difficulty, however, is not only confined to foreigners, but confronts the Japanese themselves. This will be evidenced when we remember the percentage of marks given by the jurors to some of the paintings exhibited at the various national exhibitions held in Japan, more especially at the Fine Arts Exhibitions held by the Department of Education for the last two years at Tokyo. While one juror would give a picture twenty marks, another would allot it ninety. These critics, moreover, often belonged to the same school, yet their appreciation of a picture would vary to this extent. One can well understand, therefore, how young students fail to grasp the value of or appreciate a native painting.

The difficulty with the Westerners lies chiefly in the difference existing in the aims and ideals in pictorial art, as upheld by the artists of the East and those of the West. The Japanese artist endeavours to present the poetic aspect, in which the object appeals to his own refined and æsthetic imagination. He aims to accomplish what photography cannot—to portray the spirit of the object or scene. Thus he does not merely try to represent nature, but adds to it something from his own soul, so that the picture will be more than nature. To paint an object as it is, to be bound by it, is to become a slave to it. The Japanese artist endeavours to soar above even Nature by adding to it his own power of imagination and observation. Like the miner who extracts the gold and throws away the sand, so the Japanese artist tries to extract the beauty from nature and refines it. He reveals the charm and beauty hidden under the surface. He grasps the secret of nature and presents it on silk through human interpretation. Thus the picture becomes a voiceless poem. Herein lies the ideal of Japanese art.

Thus, instead of attempting to reproduce on canvas the scene as it actually is, the Eastern artist tries to suggest to the observer the impression of the view as he beholds it. When a Japanese artist views a landscape and decides to transfer it to paper, he first thinks about it, ponders over it, studying it in all its varying moods and aspects, until his very soul is imbued with the scene. He does not merely gaze at it, but approaches it

subjectively until he is able to feel with it, to understand its moods, and by listening to its appeal becomes, as it were, a part of the scene before him. Then he tries to present on paper or silk the most salient points in the landscape as he sees it in his mind's eye.

Should it be desired, for instance, to draw such a simple object as a crow, the artist first studies the habits and peculiarities of the bird. He notes its movements and general mode of life. The mind is thus deeply impressed with the different attitudes and aspects of the creature, and he is thus enabled to reproduce the bird when desired. Again, the impression is always created with the fewest possible strokes of the brush. The work on a silk is simplified and economised to such an extent that the production is sometimes but a mere symbol.

Such being the condition, it is not difficult to conceive that the tendency would be to develop "suggestion." As some have said, Japanese art is essentially impressionism. A Shinto shrine would be represented by a *torii*, which invariably spans its wooded avenue of approach; a river by a sinuous stroke; a village by two or three roof ridges emerging from the mist; the sea by the curves of a few wave crests; and a tree by a mere branch. You must learn these tricks in order to appreciate fully the subtle beauties of Japanese art.

Being guided by that principle of the economy of strokes, the Japanese artist leaves a large space on his paper or silk untouched; but that part, though blank, has its own mission to fulfil, be it to intensify the subject or give a breadth and depth to the picture. Generally, only the essential elements are represented, stripped of all unnecessary detail. Thus the artist grasps, as it were, only that which is beautiful and desirable in what he sees. If he painted an apple, for instance, he would, with one single swing of his brush, draw the shape and suggest the colour, and with another stroke get the stem, and by a dozen or so more reproduce several apples.

This sounds very simple and easy. In some respects it is simple, but it is really far from being easy. In Japanese paintings, such as those that would be preserved as examples of art, the minute details are not essential. The perfection of true work lies rather in the spirit and the soul of the object that is revealed in every stroke of the brush, and in the picture as a whole. These must all portray life and charm. Every line and every drop of ink that falls from the brush upon the paper must be the life-blood, as it were, oozing from the mind and soul of the artist, portraying



## *Japanese Art and Artists of To-day.—I. Painting*

his impressions and ideas. He must express them, too, in the fewest strokes and in the strongest possible manner. Every line he draws must be the crystallisation of his ideals. Not a single movement of the brush is to be slighted. Every line must be a finished stroke when the brush leaves the paper, having its own mission to perform. Herein lies the life of true Japanese art. Herein is to be found the vital point, the key to the secret of understanding Japanese pictorial art.

One must, therefore, be able to appreciate the brush work in order that one may truly understand Japanese painting. Brush work plays an important part in the drawing—the tone, feeling, and, in fact, almost everything is determined by it. When you come to think of it, it is really marvellous the way light and shade, colouring, and the gradation of “values” are determined by a single stroke. You find bold brush-work expressing texture, movement, and strength, all combined. The training every Japanese child receives from a tender age in tracing ideographs, educates brush-using facility, and it is often claimed that the Japanese eye catches in brush strokes an æsthetic beauty too subtle to appeal to ordinary men living outside the ideographic pale.

It must be admitted that, primarily, the Japanese painting and drawing, such as may be meant to be hung on the alcove, are considered decorative to the extent that their beauty shall be best appreciated in its harmony to the proper surroundings. The fact, however, must not be lost sight of that they are representative as well. They are by no means mere decorations.

Some Japanese paintings and drawings seem so illogical to Western observers that they do not see the value of them as such. If the mechanical deficiency of a picture prevents the observer from obtaining that which the artist desires him to see, the painting is doubtless inferior. However, there are some Japanese paintings which captivate one with the spirit to such an extent that one does not notice the incongruity of the mechanical parts of the drawing. One of Gaho's pictures exhibited at the

St. Louis Exposition was awarded highest honours, though the ducks in the distance were painted much larger than those in the foreground. The picture was so drawn that one was completely lost in the poetry of the masterpiece, and one's attention was not distracted by this illogical treatment.

Art is not necessarily of a high character because it is realistically representative. “A squarely-built Russian horseman on a splendid steed looks admirably fine and strong,” said Baron Kuki, in his speech at the Osaka Hotel some time ago, “while the small Japanese on his shabby horse beside him looks miserably poor and weak. It would seem as if a single Russian horseman were capable of standing against at least three or four Japanese, from their appearance. But when they fought, it was proved quite the contrary. The masterpieces of our Sesshu, with his few bold strokes, can well be compared with the masterpieces of Raphael and Titian. If they are the saint artists, so also are ours.” These remarks by one of Japan's greatest art critics cannot be ignored.

The rapidity and perfect ease with which a Japanese artist works cannot but command the admiration of even those who do not understand the art. The bamboo rustling in wind, thundering waterfalls, cawing crows, flying birds, moss-covered rocks, and multitudes of other objects may be depicted by lines, curves, and washes, arranged in ways capable of being memorised as accurately as an ideograph. The directness and facility of the Japanese artist who, unmindful of a crowd of onlookers, paints a dozen pictures while you wait,



“FUJI-NO-YAMA”

BY FUKUI KOTEI

## Japanese Art and Artists of To-day.—I. Painting.

each presenting some point of excellence, is, in a way, marvellous. Fukui Kotei painted one picture for each of his 1,224 guests in one summer day in Tokyo three years ago. He was at it from five in the morning until half-past seven o'clock in the evening with two large brushes. Think of it! Over twelve hundred pictures in one day, and every one of them large enough for ordinary *Kakemono*. The *Bamboo and Finch* here reproduced is one of the more careful pictures of the twelve hundred he painted. The *Fuji-no-yama* also included in our illustrations, is a facsimile of one drawn by him in one evening for Prince Arthur of Connaught, when he spent a night in Nagoya while in the East on the Garter mission.

The artists of Japan are generally divided into two classes, the East and West, the former including all those living in the capital and its vicinity, while the latter have as their centre Kyoto, the older capital. Their work shows different characteristics. Generally speaking, the artists of Tokyo paint more with their head than with their hands. They are extremely alert in getting new ideas and new subjects, always trying to find some new channels for the expression of their æsthetic aspirations.

As an illustration of this two pictures may be mentioned. One is *Nihyaku-toka*. (The title means the two hundred and tenth day after the sowing of rice. It is at about this time that the rice is in bloom, and susceptible to danger from storms. If the day is a fine one the farmer may rely upon a good crop, but should a storm occur the flowers may be destroyed and the crop spoilt.) The picture of which this is the subject is purely an impressionist one of a rice field, with that kind of sky which causes anxiety to the farmer. It was painted by Yokoyama Taikan, and exhibited at the first exhibition of paintings held by the Department of Education two years ago.

The other picture is *Kata-shigura*,



"BAMBOO AND FINCH"

BY FUKUI KOTEI





"PHEASANT ON ROCK"

BY ARAKI KAMPO (TOKYO)

by Kawai Gyokudo. In this work the artist endeavours to portray nature under peculiar conditions. A part of the atmosphere is clear and bright, while the other is clouded, and there is a suggestion of rain. It shows the opposite moods of the elements. It is a very striking intellectual example of Japanese art, which is almost beyond the scope of the ordinary artist.

In the paintings of Tokyo artists, showing the work of the head, in preference to the hand, the composition, generally speaking, is good. Each picture has, more or less, a centre. This is well represented by *Tsuji-seppo*, or *Wayside Preaching*. A large audience is shown listening to the preacher by the wayside. In many ways the composition is very clever and so executed that the observer is naturally led to the central figure, the preacher.

Generally speaking, there is little in the creations of the Kyoto artists that seems to pull their pictures together, with very few exceptions. There is no centre and the subject seems scattered. Nevertheless, they are wonderfully strong in technique. They paint a picture rather with the hand than with the head. This is well illustrated in Yamamoto Shunkyo's picture, entitled *Pine in Snow*, exhibited at last

## Japanese Art and Artists of To-day.—I. Painting



SCREEN PAINTING

BY SHIMOMURA KWANZAN (TOKYO)

year's exhibition in Tokyo, and also by Tsuji Kako's painting, entitled *Amanoiwato*, also shown at the same exhibition. While the artists of Tokyo show independence of thought and freedom of action, those of Kyoto are, more or less, dependent upon their leaders. They are, for instance, greatly influenced by Takenouchi Seiho, who is exceedingly clever with his brush. For every

ten pictures that Seiho produces, either in choice of a subject or in technique, he has a band of followers. For that reason Seiho's position in the Western capital is a very responsible one.

A reference to the representative artists of Tokyo and the points which characterize their works may now be given:—

Kawabata Gyokusho, a Court Artist, is particularly noted for his strength in technique and bold brush work. He was a pupil of Nakashima, and belongs to the Maruyama School of Painting. In *Tsukitate-ho* he is especially at his best. In this the artist, by one stroke of his brush, produces the effect of light and shade and colour as well. In this line of work he is unequalled in Japan at the present time.

Although nearly seventy years of age, he is still an earnest student, and is always making improvements in his style. This has been specially noticeable in his productions during the last five or six years. Recently he made a deep study of the works of the artists of the Ming Era. Gyokusho has many pupils, some of whom have become famous in various lines.



SCREEN PAINTING

BY IWASAKI KOGYO (TOKYO)



## Japanese Art and Artists of To-day.—I. Painting



"HORSES" BY KAWAI GYOKUDO (TOKYO)

Araki Kampo, a Court Artist, is especially famous for his paintings of flowers and birds, and is considered by many as the acknowledged master in this particular field of painting. He learned his art from Okamoto Shuki. Although eighty years of age, the characteristic of his creations is the amount of detail in them, very little being left to suggestion. Perhaps this was because he learnt Western painting when he was a young man. However, his works are truly Japanese. Kampo's productions are, in some respects, a combination of the Northern and Southern schools. Whether it is to the credit of the master or not, it is nevertheless a curious fact that all his pupils paint exactly the same style of picture, so that the source of their training is at once recognised. Kampo is certainly a conscientious and painstaking

worker. Often he is almost too much so for Japanese taste. His *Pheasant on Rock*, now at the Exhibition at Shepherd's Bush, is one of his last year's works.

Terasaki Kogyo certainly shows talent in every style of painting. He made a careful study of the works of the Buncho School, while he also learnt from Gaho, who died a few years ago, and from whom he got his inspiration. He may be described as an all-round artist, and no doubt this varied talent can be traced to the fact that when he first came to Tokyo he was forced to do almost everything. He could paint pictures which were so different in style that it was virtually impossible for the critics to recognise them as the work of a single artist. His four studies in *Mountain Streams*, now at the Exhibition, show a variety of treatment. On one occasion, when dining with a hotel proprietor in Uyeno Park, he dipped his handkerchief in the pigments, and with this rude brush made a fanciful painting of a plum-tree on



"DEER IN AUTUMN"

BY KAWAI GYOKUDO (TOKYO)



"THE NEW MOON." BY KAWAI GYOKUDO.





## Japanese Art and Artists of To-day.—I. Painting



"THE FISHERMAN'S RETURN"  
BY KAWAI GYOKUDO (TOKYO)

Tosa School. He succeeds in giving dignity to his work—by no means an easy matter, considering his subjects and method of treatment. His productions, too, show great freedom in the use of his brush. His *Autumn Scene in a Wood*, now at the Exhibition, and by no means his best work, shows the highly decorative style of his painting.

Kawai Gyokudo, who paints landscapes almost exclusively, is famed for the solitude and quietude his works invariably bespeak. This artist came from Kyoto. He was a pupil of Bairei, though when he first came to Tokyo he studied under Gaho. He has devoted much study to the paintings of the Ashikaga period. His *New Moon*, now at the Exhibition, may be taken as a typical example of his work. Other noted examples are *A Spring Shower*, *Deer in Autumn*, and *The Fisher-*



"A SPRING SHOWER"

BY KAWAI GYOKUDO (TOKYO)

a golden screen, putting on blossoms by means of a hexagonal salt-dish.

Shimomura Kwanzan is recognised as the best student that the Tokyo Fine Art School has so far produced. He studied at Gaho's studio for some years. He was by no means a promising artist at the beginning, and declares he got his inspiration from watching the "No" dance. It appears that the determined yet graceful movements of the dancers gave him the inspiration he was seeking. His painting rightly belongs to the old



"FERRY-BOAT IN RAIN"

BY SUZUKI KWASON (TOKYO)



## Japanese Art and Artists of To-day.—I. Painting



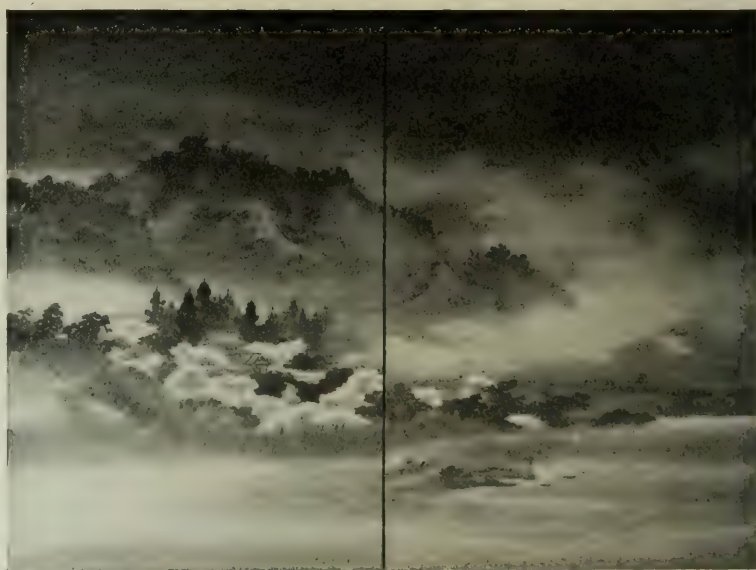
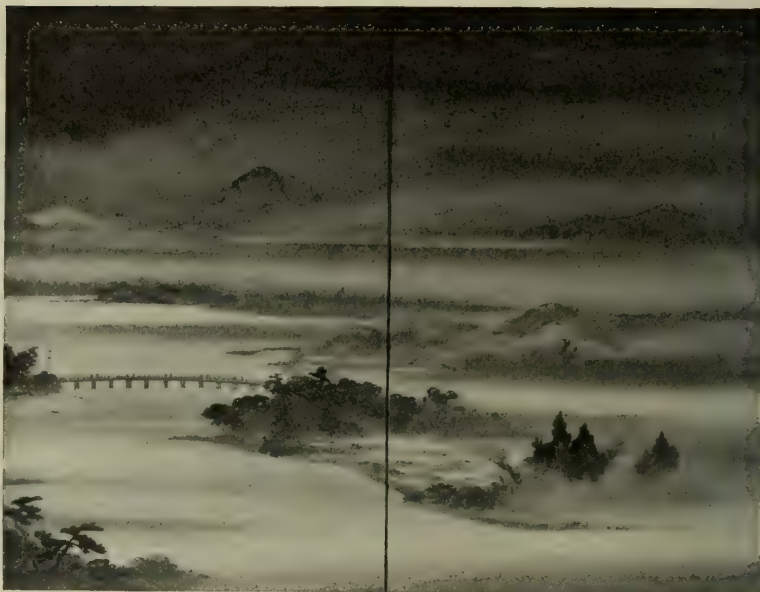
LANDSCAPE  
BY TAKASHIMA HOKKAI (TOKYO)

*man's Return*, all of which are here reproduced. Sometimes they are exceedingly well done, while at other times they are not so good.

Suzuki Kwason is one of those artists who can claim to be entirely self-taught, having studied under no one. He enjoys with Watanabe Seitei great popularity in the West. These two artists' works are well known in Europe and are greatly appreciated. Their creations were introduced here through the Arts and Crafts Association, which was started soon after the Vienna Exhibition, and which supplies the Western market with artistic Japanese works, such as Japanese paintings, ceramics, cloisonné,

etc. Both these artists design a number of porcelain, pottery, and cloisonné ware for the European market. Kwason shows ability in many directions, but is exceedingly clever with his brush. He paints landscapes, flowers, and birds. The boldness of his brush-work, which yet possesses a soft effect, is particularly noticeable in his *Ferry Boat in Rain* at the Exhibition, and here reproduced (p. 107). His productions are truly Eastern—very suggestive, yet full of strength.

Watanabe Seitei, whose master was Kikuchi Yosai, has an exceedingly light touch, which seems to be the cause of the



SCREEN PAINTINGS

BY NOMURA BUNKYO (TOKYO)



LANDSCAPE  
BY YAMAOKA BEIKWA (TOKYO)



## Japanese Art and Artists of To-day.—I. Painting

popularity of his productions in the West, though they are not known so much in the East. He paints pictures very well adapted as designs for cloisonné.

Yokoyama Taikan, in whose work we find the vital characteristics of the Tokyo artists, is especially noted for his beautiful colouring without lines. Taikan paints with his head, rather than with his hand, and endeavours to present on canvas exceedingly clever creations which are entirely beyond the scope of his brush. So fine are his productions that in some respects they resemble water colours. He is one of the graduates of the Tokyo Fine Art School.

Among other Tokyo artists deserving of mention are: Kumagai Naohiko, who, though ninety years of age, is still one of the most strenuous working artists

of the day, and one of whose favourite subjects is the rising sun—he is a follower of the Shijo School, and was a pupil of Okamoto Toyohiko; Nomura Bunkyo, whose master was Shiokawa Bunriu, and who paints soft and finished landscapes on screens, examples of which are reproduced (p. 108); Matsumoto Fuko, who learnt painting from Kikuchi Yosai; Araki Jippo, son of Kampo, who has a good specimen of his work at the Exhibition, entitled *Early Summer*; Yamaoka Beikwa, whose landscape we reproduce, received the first prize at the Tokyo Exhibition; Ogata Gekko, whose *Boat on the Sumida River* here given (p. 113) may be considered as one of his representative works; Takahashi Koko, whose *Race*, shown at the Exhibition, portrays life and movement; Yamanouchi Tamon,



"THE RACE" (SCREEN PAINTINGS)

BY TAKAHASHI KOKO (1OKYO)

*Japanese Art and Artists of To-day.—I. Painting*



"DEER IN AUTUMN FIELD" (SCREEN PAINTINGS)

BY KONOSHIMA OKOKU (KYOTO)

who has one of his works, entitled *A Forest Path*, at the Exhibition; Takashima Hokkai, fond of drawing the Rocky Mountains in black-and-white, and who painted over a thousand sketches in St. Louis during the World's Fair held in that city, has a landscape at the Exhibition; and Goto Koko, whose picture, *Barnyard Fowls*, is also exhibited at Shepherd's Bush.

Among the artists of Kyoto there are not a few who have retired from the arena, but still hold acknowledged positions. Among these we may mention the following four who have exercised, perhaps, the greatest influence :—

Imao Keinen, one of the foremost among this band of retired masters, learnt painting from Suzuki Hyakunen, and is especially noted for his pictures of flowers and birds. He takes a great interest in the Southern School, and is exceedingly clever with his brush.

Suzuki Shonen, another of these retired artists, is a son of Hyakunen, and is famous for his strong strokes and the strength and vigour shown in his work. He lives rather a secluded life, and some of his characteristics are sometimes revealed in his paintings.

Mochizuki Gyokusen, a descendant of the famous artist of the same name—same in pronunciation, though not in characters—who learnt painting from Chinese artists, is another of those who have retired from active work. He has, however, a school of his own.

Hara Zaisen, also a descendant of another noted artist's family, is a Court Artist, and is now engaged in quietly teaching his pupils by the method known as the Hara School.

Among those active in the arena, the following are deserving of mention :—

Takeuchi Seiho, known as the leader of the



## Japanese Art and Artists of To-day.—I. Painting



“EARLY SUMMER”

BY ARAKI JIPPO (TOKYO)

artists of Kyoto, has undoubtedly great power and talent. He is always struggling to go ahead, not confining himself to conventional styles and subjects. At the first exhibition of paintings held by the Department of Education the subjects of a pair of screens were *Tamed Monkeys* and *Rabbits*. At last year's exhibition his subject was *A Dancing Girl*, portrayed in an entirely different aspect to that yet attempted by other artists. Both of these works are shown at Shepherd's Bush. The picture of the dancing girl created much comment among Japanese artists when exhibited at Uyeno Park. The brush work of the blue pigment is strikingly bold and daring. Though the pose is not a particularly happy one, the artist has succeeded in giving the motion and also the dancer's grace of movement. Seiho succeeds in grasping the spirit of things not revealed to ordinary artists. He is considered by many of his brother artists as a genius. The delicate beauty and subtleness of his artistic creations have not been attained by practice

alone. There is a spirit and an impression in his work not found in the paintings of any of his rivals.

Kikuchi Hobun, once a pupil of Bairei, is capable of a very strong stroke, which is the life of his paintings. He was a senior fellow-student with Seiho. While the latter has very few distinguished pupils, Hobun has many. He seems to be successful as a teacher, as was the case with Kano Yasunobu, who developed such famous artists as Korin and Iccho. Hobun has always been very studious and an earnest worker. He has attained his present position by constant practice and untiring labour.

Yamamoto Shunkyo is an artist capable of diverse subjects in various treatments. He is very dexterous in using the brush, particularly in showing movement, and this is strikingly shown in his



“A FOREST PATH”

BY YAMANOUCHI TAMON (TOKYO)

## Japanese Art and Artists of To-day.—I. Painting



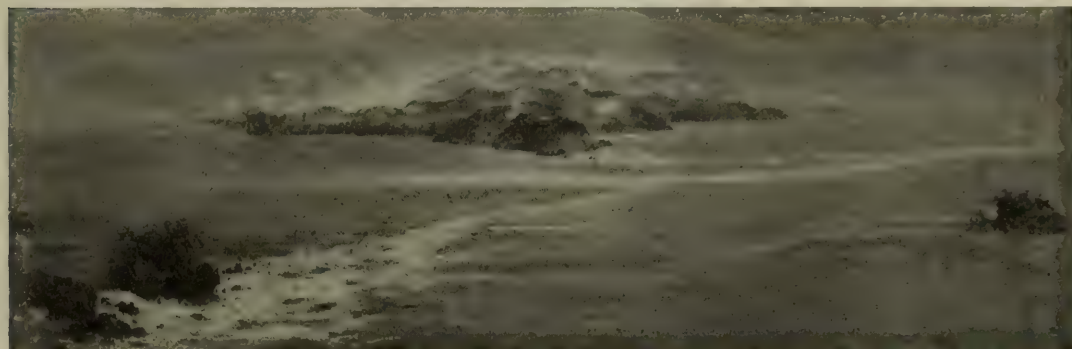
"BOAT ON THE SUMIDA RIVER, TEMPO PERIOD" BY OGATA GEKKO (TOKYO)

bold yet delicate brushwork is also well shown in his *Flowers and the "Chin" Dog*. In his other works, *Pine in Snow*, and a *Fishermen's Hamlet*, and the landscape studies in four seasons, reproduced on page 115, his broad and strong brushwork, yet delicate finish, is apparent.

Taniguchi Koko, who studied painting with Bairei, is famous for the excellence of the design in his pictures, and for their decorative treatment. In historical subjects he also claims some attention.

picture, *Monkey Screaming in a Storm*, where the force of the elements is well portrayed. His

Tsuji Kako is one of the most able artists of Kyoto from the technique standpoint. Some of



"A STRAIT"

BY MOCHIZUKI GYOKUSEN (KYOTO)

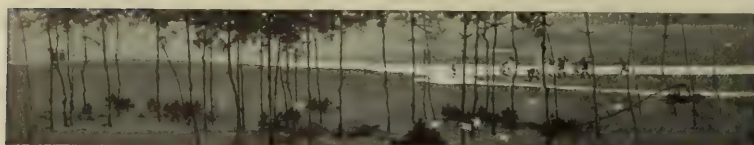


"PINE TREE IN SNOW" (SCREEN PAINTING)

BY YAMAMOTO SHUNKYO (KYOTO)



## Japanese Art and Artists of To-day.—I. Painting



"FALL OF THE TAIRA FAMILY"

BY HIRAI BAISEN (KYOTO)

his pictures are quite representative of Kyoto artists, in that he has a most excellent touch.

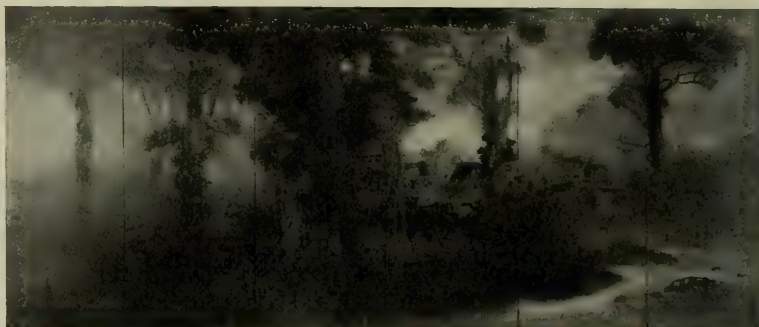
Among other Kyoto artists, mention should be made of Hirai Baisen, whose *Fall of the Taira Family* is here reproduced; Nakai Kokoku, whose *After the Rain* shows finish; Matsu-mura Baiyu, who shows well in his *Rokkakudo*, now at the Exhibition; and Kono-shima Okaku, who has been a pupil of Imao Keinen, and whose work may be appreciated in his *Deer in Autumn Field* now at the Exhibition.

In this reference to Kyoto artists, it may be well to mention two or three Osaka painters, who have attained fame for their artistic work. Three of the best known among them are Murata Kokoku, Mori Kinseki, and the well-known Fukada Chokujo. The first-named is of the Southern School; the second learned from Nakanishi Koseki, and his ability may be judged by his *Mountain Ravine*, presented on page 120; the last-mentioned was also a pupil of Bairei.

It must be acknowledged that there are artists of known fame in other cities and towns, though the space does not allow us to deal with all of them. Refer-

ence will be made later to Yamamoto Baiso of Nagoya, who distinguishes himself in *Nanga*. Attention to one other name is here invited, that of Ohashi Suiseki, of Okazaki. He is considered unrivalled in Japan in painting tigers. His *Tigers in Snow*, which is now at the White City and will remain in this country, is

included in our illustrations (see page 116). There are a number of women artists in Japan



"AFTER THE RAIN"

BY NAKAI KOKOKU (KYOTO)



"RABBITS"

BY TAKEUCHI SEIHO (KYOTO)



"SPRING," "AUTUMN," AND "WINTER"  
BY YAMAMOTO SHUNKYO (KYOTO)

(For the picture of "Summer," omitted here, see  
THE STUDIO for March 1910, page 100.)



## Japanese Art and Artists of To-day.—I. Painting



"TIGERS IN SNOW"

BY OHASHI SUISEKI (OKAZAKI)



"FLOWERS AND 'CHIN' DOG"

BY YAMAMOTO SHUNKYO (KYOTO)

more or less famous. One, whose work is particularly commendable, is Noguchi Shohin, a Court Artist. She is easily first among lady artists, and her work will compare favourably with that of the leading masters of Tokyo. Her *Autumnal Flowers*, reproduced on page 119, was exhibited at last year's exhibition of the Fine Arts Association at Tokyo, and bought by the Department of the Imperial Household. Sakakibara Shoen, of Tokyo, another lady artist, is doing some excellent work, an example of which is now to be seen at the Exhibition. Uyemura Shoen, of Kyoto, still another lady artist of note, especially in painting Japanese ladies, is also represented at Shepherd's Bush in her *At a Cherry Picnic*.

It is lamented by many that modern Japanese paintings and drawings do not live up to her artistic reputation. The influence of

Western art on Japanese art is considered by many deplorable, and there are some who doubt whether the present mode of painting as well as the implements used, will hold their places long. However, there are not a few who are confident in the Eastern artists' success in retaining all that is best in their own masterpieces, and incorporating or harmonising in their conceptions that which is best in Western art—a trait which has long been regarded as an ethnic characteristic of the nation,



"AT A CHERRY PICNIC"

BY UYEMURA SHOEN (KYOTO)



"THINKING OF A DISTANT  
FRIEND IN THE AUTUMN  
TWILIGHT." BY TANIGUCHI KOKYO.





## *Japanese Art and Artists of To-day.—I. Painting*



LANDSCAPE BY YAMAMOTO SHUNKYO (KYOTO)

and is shown in her assimilation of what is best adaptable to her people and her needs in foreign culture.

Without going into a detailed reference to this subject, it will be sufficient to mention here that there is a hard struggle now going on between those who try to keep to the old schools and those who endeavour to modify our artistic creations with a view to improving them by adopting the Western mode of painting. The latter have certainly made no small amount of sacrifice. This, briefly, is the struggle between the New and Old schools, and the result of this conflict is still to be seen. Whatever the outcome of the strife, what-

ever the demand of the age may be in this respect, as voiced by Baron Iwamura and others, Japanese art must be Japanese art in which the æsthetic feeling of that people must find complete and satisfactory expression.

Oil painting is a new departure, or rather a new adventure, among our artists. One noted British critic of Japanese art, in speaking of this departure the other day, said: "I wish your artists would not try to paint in oil, as the art is quite different from the Japanese. It is almost like a painter trying to learn sculpture, and you know life is too short to attempt too many things." It is needless to add that this critic was not very

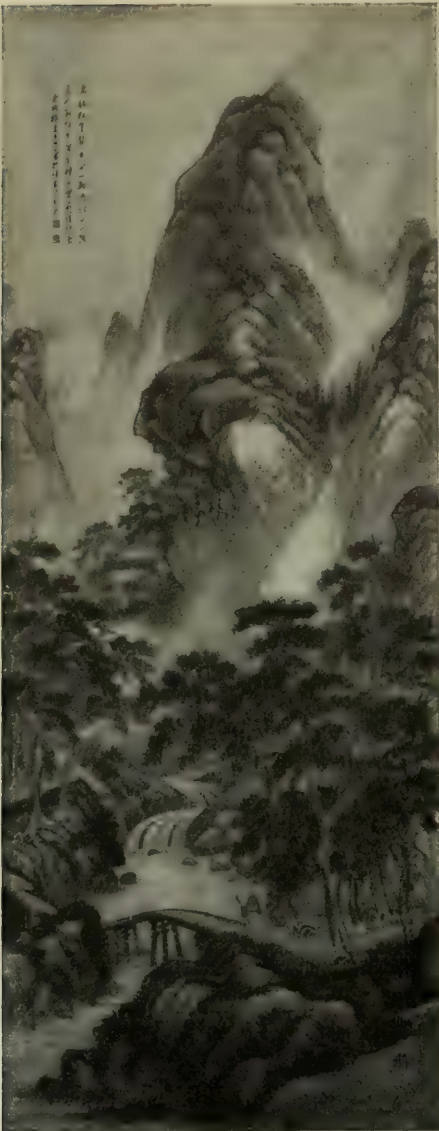


"AUTUMNAL FLOWERS"

BY NOGUCHI SHOHIN (COURT ARTIST)



## *Japanese Art and Artists of To-day.—I. Painting*



"MOUNTAIN RAVINE"  
BY MORI KINSEKI (OSAKA)

complimentary to Japanese oil painting, which is well represented at the Exhibition at Shepherd's Bush.

But anyone who has zealously watched its progress cannot fail to see the marked advancement Japanese artists have made in this direction. It is the general opinion among our own art critics that our oil paintings show a more marked advancement than do our native paintings. The general public have been, for some reason, more drawn to them. Those who saw our oil paintings at the St. Louis Exposition will, by making a

comparison with those now at Shepherd's Bush, a few of which are included in the illustrations to this article (see pages 121—123), readily recognise and acknowledge the improvement made during the last five or six years along this line. The future, therefore, is not altogether despairing, as some at one time seemed to fear. There are now some strong societies, such as the Hakuba-Kai, Aoba-Kai, and Taiheiyo Painting Associations, all working most arduously for the advancement of this Western art.

On the whole, however, it must be admitted that many of our artists in oils fail to grasp the real spirit of Western art, being given more to the copying of the outer form of the subjects. Some seem to place too much weight upon the actual representation of the subject, and do not possess that freedom with the brush attained by painters of Japanese pictures; while



"UNDER THE CHERRY TREE" BY SAKAKIBARA SHOEN (TOKYO)

## *Japanese Art and Artists of To-day.—I. Painting*



"ROKKAKUDO, A TEMPLE IN KYOTO"

BY MATSUMURA BAIYU (KYOTO)

on the other hand, in Japanese paintings, the artists often appear to be strong only in mere technique. As Mr. J. Nakazawa has well observed, oil painters give an impression of building miserable shanties on a firm concrete foundation, while the artists of Japanese paintings erect a handsome mansion with magnificent roofs on sandy foundation. Indeed, each has something to learn from the other. A healthy development will be assured if in native paintings more attention is given to the studying of the exact forms of

nature and their rightful representation, while in oil paintings more effort is made to assume the attitude of the masters in Japanese painting who declare: "I am not painting the form of an object, but the soul and spirit of it."

Before concluding a reference should certainly be made to the education afforded for the fine arts in Japan. It was in 1888 that the Tokyo Fine Art School was organised. In 1896, a course of European painting was added, and also that of modelling for sculpture. There are now eight courses, namely: Japanese painting, European painting, sculpture, designing, engraving on metal, metal-casting, lacquer, and the normal course in drawing. Each course requires five years, with the exception of the last, which takes three years to complete.

A school for painting was established in the Western capital in 1880, when Tokyo did not possess any institution of the kind. After many changes the standard of the institution was raised in 1908 to the level of the Tokyo Fine Art School, and the institution assumed its present name, "Kyoto Special School for Painting."

One fact here is particularly notice



"THE BREEZE" (OIL PAINTING)

BY NADA SANZO



## *Japanese Art and Artists of To-day.—I. Painting*



"THE SEA-SHORE" (OIL)

BY YOSHIDA HIROSHI

able, namely, that the applicants for the course in Japanese painting have been perceptibly decreasing for the last few years, in spite of marked increase in the number of students in the foreign

it when they come to choose their courses.

The older system of learning painting from the great masters of Japan in *Kajuku*, or art studios, is, however, still in vogue among our people. It

classes in both schools. As to the reasons for this decrease, Mr. N. Masaki, President of the Tokyo Fine Art School, and now in London as Chairman of the Retrospective Art Section of the Japan-British Exhibition, seems to think that, among others, as the Western painting is now in vogue and as the subject is comparatively new with wider openings, the students are drawn to it more or less as a matter of fashion, while they also do not understand Japanese painting to be sufficiently interested in



"EVENING" (WATER COLOUR)

BY YOSHIDA HIROSHI

張夢



北海漁父



張五生



梅東亭



賴年



廣海



耕畝



之舉



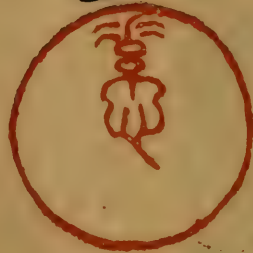
去風



小水



觀山



玉堂



於業



五門



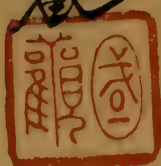
梅鳳



翠心



梅觀



雅仙



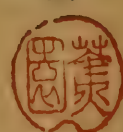
相若



華軒



蓮園女



寬齋



清若



耕田



玉田



松元





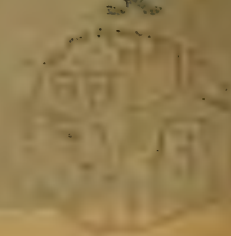
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ARAKI  
KAMPO

OTAKE  
KOKKAN

TAKEUCHI  
BEIHO

MOCHIZUKI  
BEIHO

MATSUMURA  
BAISO

YAMAMOTO  
SHUNKYO

HIRAI  
BAISEN

OHASHI  
SUIBEKI

ARAKI  
JIPPO

TANAKA  
RAISHO

KABURAKI  
KIYOKATA

TAKASHIMA  
HOKKAI

UYEMURA  
SHOEN

SAKAMAKI  
KOGYO

SHIMOMURA  
KWANZAN

TAKAHASHI  
KOKO

OGATA  
GEKKO

SUZUKI  
KASON

MURASE  
GYOKUDEN

KAWAI  
GYOKUDO

GOTO  
KOHO

KONOSHIMA  
OKOKU

TERASAKI  
KOGYO

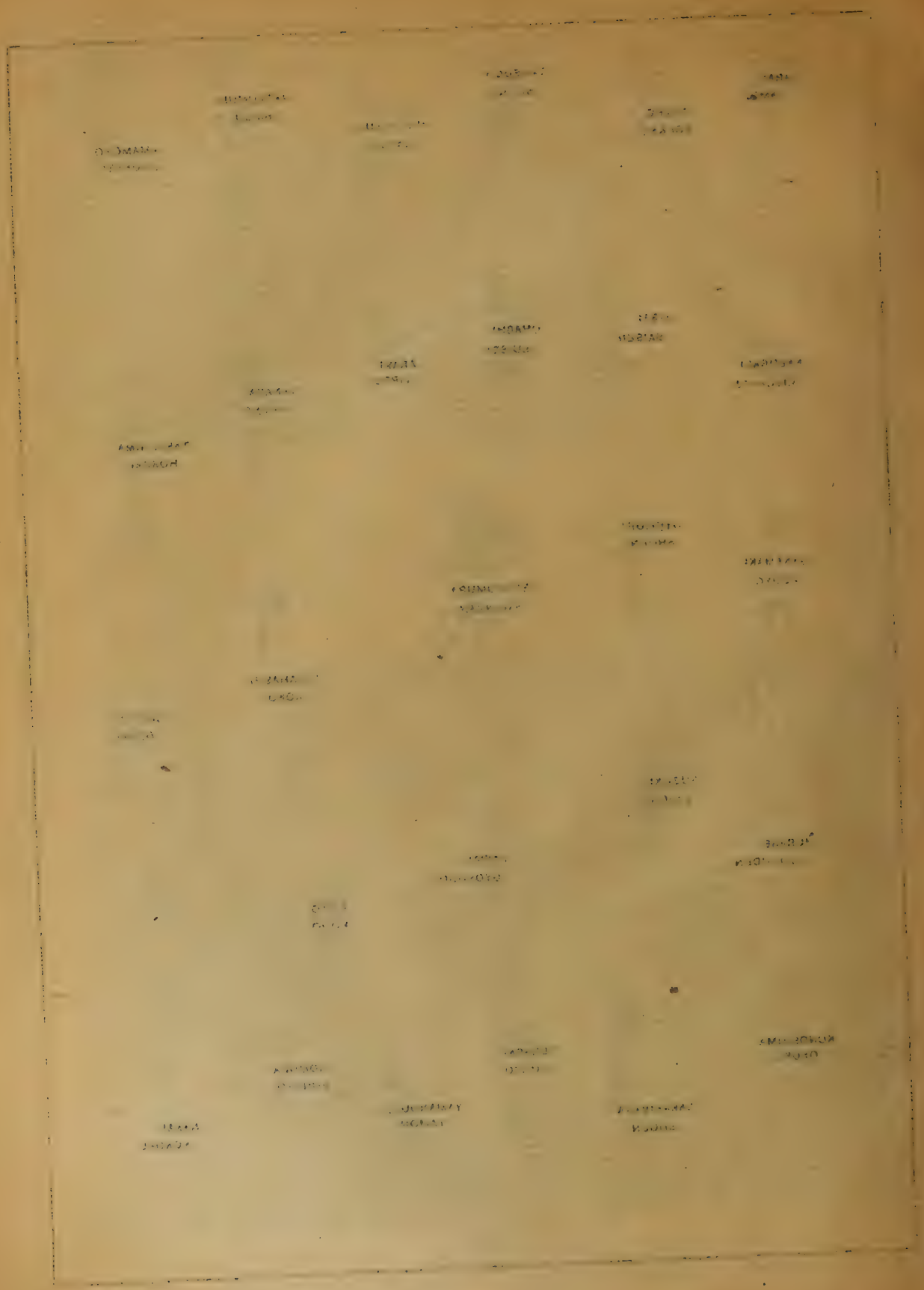
NOMURA  
BUNKYO

SAKAKIBARA  
SHOEN

YAMANOUCHI  
TAMON

NAKAI  
KOKOKU





## Japanese Art and Artists of To-day.—I. Painting



"READING POETRY" (OIL) BY ISHIBASHI WAKUN

is a fact that almost every artist of any name has a group of pupils to teach at his studio. There are hundreds of them in Tokyo, and scores in other cities of the country. Thus, while the Tokyo Fine Art School and the Special School for Painting in Kyoto are the only two recognised schools for training young artists—here it may be added that the Tokyo Girls' School of Fine Arts, which has now over seven hundred students, is doing an excellent work—the numerous private studios afford plenty of opportunities to our young aspirants in art.

The following are some of the principal Japanese Art Societies and *Kajuku* (art studios) in Tokyo:—

**BIJUTSU KYOKAI** (Fine Arts Association).—The centre of influence here is Gejo, a great connoisseur and artist of the Kano School.

**NIHONGAKAI** (Japanese Painting Society).—Here young artists are to be found, such as Araki Jippo (son of Kampo), Hata Senrei, and Yamada Keichu.

**TATSUMI GAKAI**.—Matsumoto Yuko is the centre of influence here.

**KENSEI-KAI**.—Terasaki Kogyo is here acknowledged as one of the leaders.

**FUTABA-KAI**.—This is the society in which Gaho's influence is mostly felt. Among its leaders are Shunsui, Okakura and Miyake.

**TENSHIN-SHA**.—Gyokusho's influence is mostly felt here.

**TOKUGA-KAI**.—The centre of influence here is Kampo.

**MUSEI-KAI**.—Such promising artists as Hirafuku Hyakusui, Fukui Kotei, Yuki Somei, Shimasaki Ryuu are active here.

**NANGA-KAI**.—This association, which means Society of the Southern School, which paints almost exclusively landscapes, has such influential members as Noguchi Shohin (lady artist), Yamaoka Beikwa, Yamamoto Baiso of Nagoya, and Kodama Katei.

There is only one influential artist society in Kyoto, namely, the Bijutsu-Kai, where Seiho and others are doing their best to maintain a high standard of artistic excellence.

The existence of these different societies and other indications betoken activity among our artists. The unrest is a struggle—a struggle for supremacy, or, as some think, for existence. Whatever that might be, the fact that the future has in store a grave problem for Japanese pictorial art is not difficult to conceive in this age of ever-advancing science, which many a noted art critic regards as incompatible with the progress of Japanese art. The preparation for the solution of this problem rests with the Japanese artists of to-day.

LONDON, June 10, 1910.

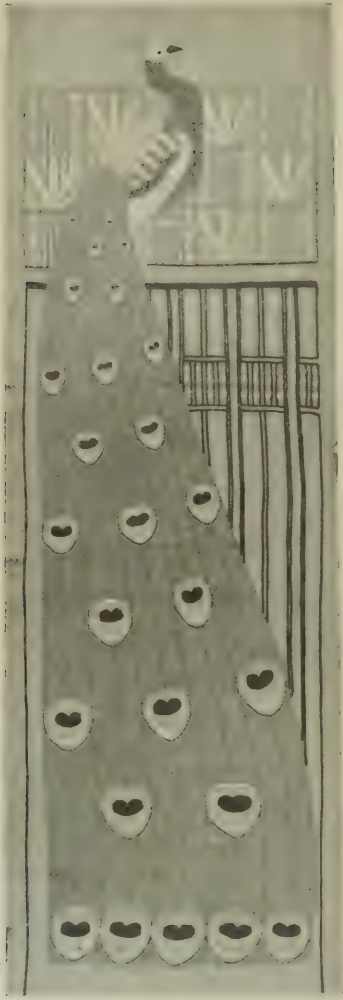
JIRO HARADA.



"SEASIDE" (WATER-COLOUR). BY NAKAGAWA HACHIRO



## *The Glasgow School of Embroidery*



EMBROIDERED PANEL BY E. C. KER

### THE GLASGOW SCHOOL OF EMBROIDERY. BY J. TAYLOR.

THE Art of Needleworking is as old as growing fibre, spinning yarn, and weaving fabric; however rude the processes may have been, and only the impermanent nature of the production has prevented the earlier examples from accompanying the manifestations of other ancient arts in the long march to modern times.

Plying the needle is peculiarly a woman's occupation, suited to her temperament, attuned to her delicate touch, adapted to the sexual arrangement by which she is assigned a more secluded leisure. Queens and court ladies and women of the cottage have pursued the art, as pastime or necessity dictated, and if in the new order of things it became half forgotten, crowded out of recollec-

tion by some less womanly employments and pursuits, the matter might well form a subject for inquiry, but it would be ruled out of court as offering inadequate excitement for a restless age.

We are little concerned for the present with the psychological aspect of the question; it might be undeterminable whether the new direction of womanly activity is an effect or the cause of lessened interest in the higher domestic arts, but for many and obvious reasons the recent revival of the art of embroidering, so remarkably demonstrated at Glasgow, will be heartily welcomed by



EMBROIDERED PANEL "MARGUERITE"  
DESIGNED AND WORKED BY MURIEL BOYD







## *The Glasgow School of Embroidery*



EMBROIDERED PANEL  
DESIGNED AND EXECUTED BY MADGE MAITLAND

all interested in the progress of art and the position of women.

If there be a difficulty in exactly determining the genesis of impressionistic painting, or the beginning of the modern decorative movement at Glasgow, it is no easier to fix the actual beginnings of the new needlework. Each new development in art activity is but a special manifestation of the all-embracing spirit of the modern renaissance; each and all are related and inter-related, springing as they do from the same mother source. If this is recognised anywhere it is in the busy city by the Clyde, where in schools and studios and households there is a great community of earnest, active artists and craft workers, following the quest of the beautiful with a devotion unsurpassed in any of the great periods in art history. There is no dilettantism in Glasgow's art; it is, above all, practical, adapted and applied to modern idea and requirement; no echo of a bygone time or tradition. If this be true of any phase of the city's art it is true of the needleworker's, as will be shown presently.

It was the London Exhibitions in 1851 and 1861 that demonstrated the depth of degradation to which the domestic arts had fallen; that held at Glasgow in 1901 revealed the strength of the new

decorative movement. The first public recognition of the new embroidery was here; from this time it became rapidly and extensively popular; it proved a characteristic contribution on the part of the women to the problem of beautifying modern environment, and it has since been pursued enthusiastically by an ever-growing band of devotees.

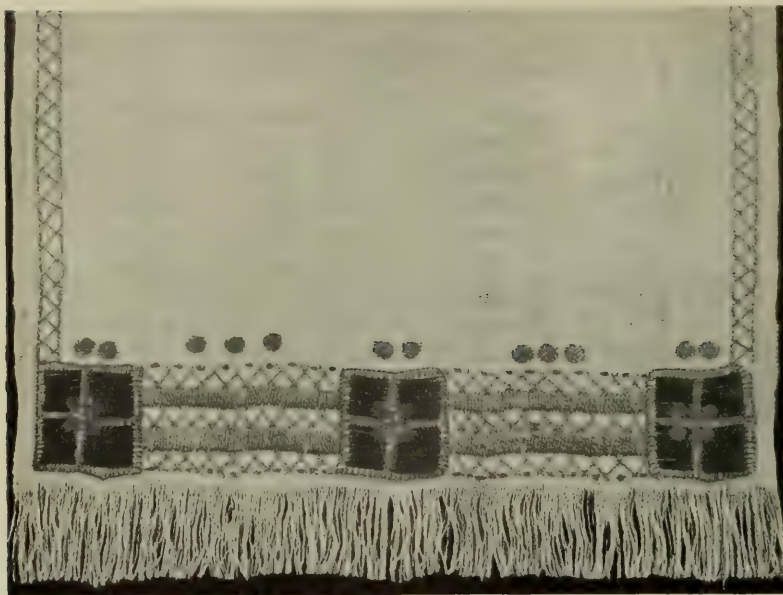
The Glasgow School of Art, the most progressive institution of its kind, has been the inspiring centre for the new art in embroidery. There is scarcely a needleworker of note in the district who does not owe allegiance to the school and inspiration to its Professor of Embroidery, Miss Ann Macbeth, now working with a magnetic enthusiasm quite irresistible, laying the foundations of a



EMBROIDERED PANEL DESIGNED BY ANN MACBETH  
WORKED BY MISS CHRISTIE



## *The Glasgow School of Embroidery*



SIDEBOARD CLOTH

BY HELEN PAXTON BROWN

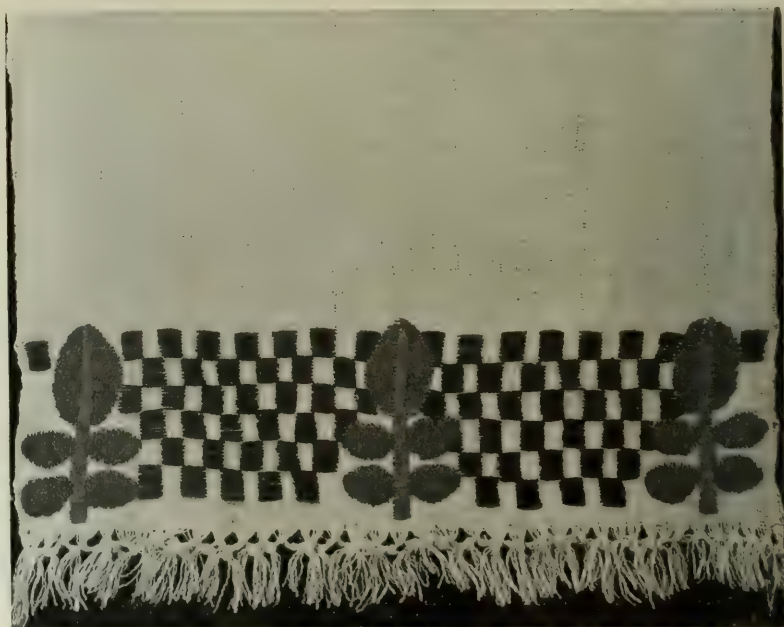
scheme in needleworking that may ultimately develop into a national art. A visit to the school any Saturday morning holds a surprise to the uninitiated. In one of the fine class-rooms in the new section at the top of the great building, where the thoughtful architect has introduced an abundance of light, there sit about a hundred young women, drawn from the teaching staffs of the Board schools in the West of Scotland, sacrificing well-earned leisure weekly in the interests of the advancement of a scientific system of art education.

The class is instituted by the provincial committee, and works under a system devised by Miss Ann Macbeth and Miss Margaret Swanson, and which, starting with the first simple stitches made by a child of six, taking note of the developments of plain needlework and the simple elements of decorative design, and making use of such con-

struction lines as seams and hems, to ornament with dots and stitches and other patterns, proceeds later, as the child develops to womanhood, to teach her to correlate drawing with the stitching, and finally to produce her own designs for beautifying her own garments, and for embellishing the household linen, the hangings and other adornments belonging to modern decorative art.

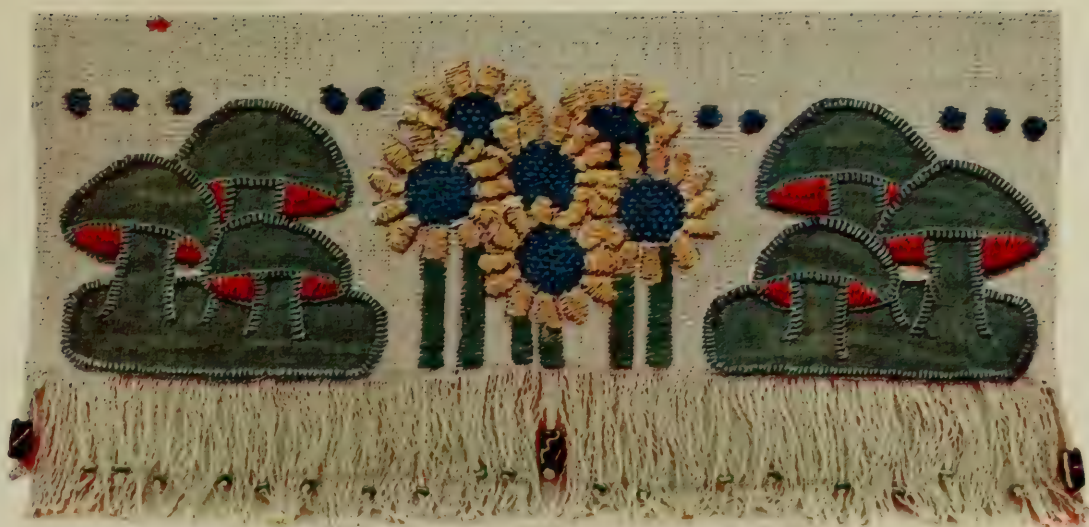
The hundred young women students are entering into the whole scheme with fervour, beginning with a type

of pattern fairly simple, which in turn they pass on to the pupils under their regular care, inculcating at the same time strict economy of method, by making use of simple, inexpensive materials, such as linen, cotton, crash, and the many beautiful fabrics of a cheap kind modern scientific manufacturing furnishes, to the exclusion of the



SIDEBOARD CLOTH

BY HELEN PAXTON BROWN







## *The Glasgow School of Embroidery*



CUSHION

BY JENNIE McNAUGHT

costly, but really less artistic, silks and satins, considered by a past generation superlatively beautiful. The scheme is carefully tabulated, and the visitor can see at a glance the whole position; each move is as thoughtfully considered as in a game

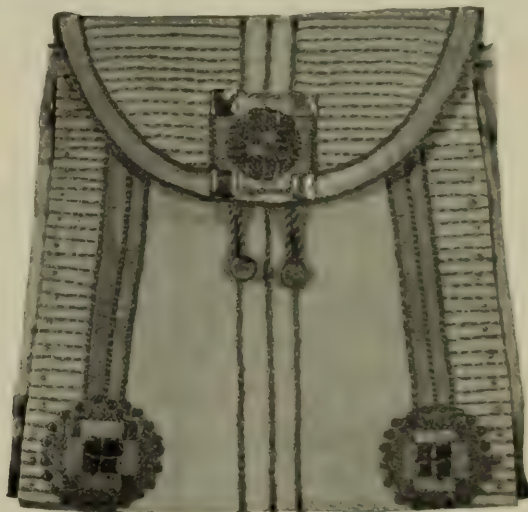


TOILET CLOTH

BY TINA H. FORBES

of chess. From the years six to seven the child is taught tacking, but in such an interesting way that she may even then claim to be an embroiderer.

The whole system of instruction in sewing in the infant department of schools has been wrong. It has proceeded in total ignorance or utter disregard of optical science, and only when the mischief has become serious is there some show of concern. Myopia is prevalent amongst younger girls at school; it is largely caused by setting them the task of making white stitches on a white garment before the eye has reached its proper focussing power, at the age of eleven to twelve. In the system inaugurated by Miss Macbeth the garment is white, but the stitches are coloured, and each row is in a different harmonising colour; the youth-



EMBROIDERED BAG

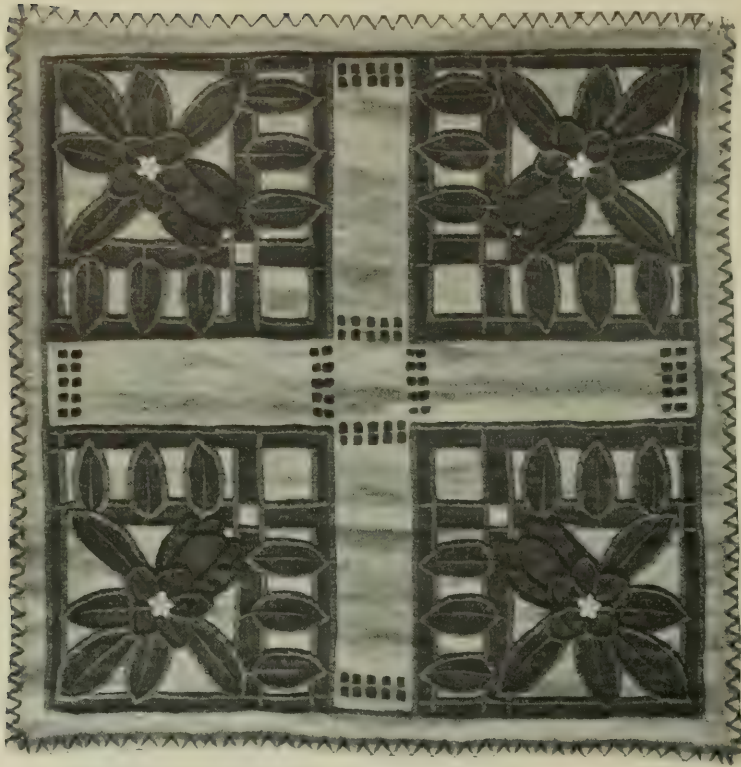
DESIGNED AND EXECUTED BY TINA H. FORBES

ful eyesight being thus carefully preserved, while the colour sense is at the same time being cultivated.

It would take too long here to enter into the minutiae of the scheme, to follow the child through the curriculum at various stages and ages, top sewing and hemming, from seven to eight; felling, running and false hemming, from eight to nine; working in two textures, herring-boning, pinking, pleating, darning and taping, from nine to ten; button-stitching, binding and cutting out from



## *The Glasgow School of Embroidery*



CUSHION SQUARE

DESIGNED AND EXECUTED BY M. L. A. EXCELL

household in the country. Already it holds the promise of much success, and it receives the highest encouragement from the Scottish Education Department.

There is one point in which Glasgow is in advance of many districts. Students are early encouraged to make original designs; the system of copying or imitating is greatly discouraged. This is the secret of much of the individualistic character in the applied art at Glasgow; the training is all in the direction of cultivating both the art and the craft side of the student.

So much for the rudimentary aspect of the question, but there is the other, in which Miss Macbeth, with her great faculty for work and powers of organisation, is

ten to eleven; and gathering, tucking, stroking, etc., from eleven to twelve. It must suffice to say that in all this useful occupation the constructive and decorative is steadily kept in view, while the physical and moral well-being of the girl is always a matter of the most careful consideration. This was an unconscious following of the Japanese method, by which the child begins with a form of tacking, proceeds with the sewing of the national flower, the outline of which has been drawn by the teacher, finally making and decorating its own kimono. The scheme is ambitious and far-reaching; it may yet embrace every district and influence every



CUSHION SQUARE

DESIGNED AND EXECUTED BY ANNIE PATERSON

## *The Glasgow School of Embroidery*



DESIGN FOR EMBROIDERY PANEL

BY HELEN A. LAMB

also busily engaged. On several afternoons during the week adult classes meet at the School to pursue the higher branches of the art of embroidering, and a walk round the tables or an inspection of the finished pieces in Miss Macbeth's room gives pleasure of no ordinary kind to the æsthetic sense. A striking piece of work, recently accomplished, is the banner reproduced in colour as an illustration to this article. It is throughout the work of Miss Macbeth herself, and was commissioned by Ex-Lord Provost Sir William Bilsland, a man keenly interested in the art and craft genius of the city; it has now been presented to the city of Lyons, in fraternal acknowledgment of its gift to Glasgow of a worthy example of its famous silk manufacture.

Besides the School of Art, other agencies in

Glasgow are active in fostering a love for, and encouraging the practice of the new embroidery. Foremost amongst these is the Ladies' Art Club, with its popular periodical exhibitions of applied art, at which needlework always occupies a prominent position. Architecture, too, with its insistent demand for special decoration, is another factor in bringing into prominence the latest phase in embroidery, and it is surely one of the chief merits of the modern decorative style that every part is thoughtfully considered in its relationship to the whole, with a view to complete unity being secured. Some striking examples of the new needlework are to be found in the unique Tea Rooms that have become quite an institution in the city. They may decorate a chimney-piece, or a



TABLE CENTRE

DESIGNED AND EXECUTED BY HELEN PANTON BROWN



## *The Glasgow School of Embroidery*



ONE-HALF OF AN EMBROIDERED TABLE MAT

DESIGNED AND EXECUTED BY BESSIE F. MAITLAND

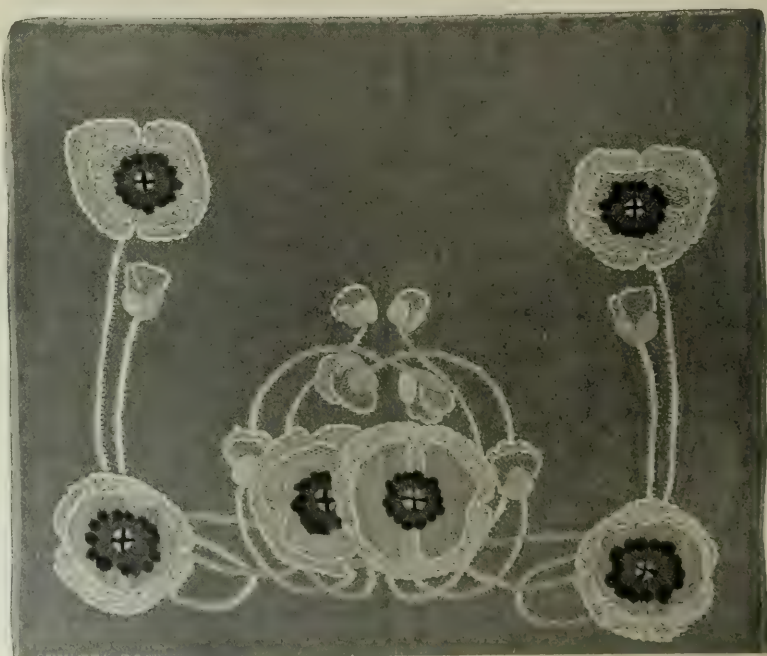
staircase, or serve on a casement curtain; they may illustrate some subtle idea in a delicate combination of colours, or show the simplest line design in such a novel scheme as black-and-white, and emerald-green. In any case they will be arresting because of simplicity of treatment and freshness of colouring, two essential features in all modern decorative art, faithfully rendered.

The contrast between the needlework of the Victorian era and that of to-day is simply the difference in the spirit of the times. Then Art slumbered, material was uninteresting, colour crude, and the decorative idea unintelligent. Now, Science and Art go hand-in-hand, to the making of beautiful fabrics there is no end, all the charming colours of every garden are offered to the artist, while the consummate skill of the craft-worker is ever ready to put the choicest idea into execution. A hundred technicalities enter into the production of the simplest fabric, and the

scientific lore of the chemist goes to making it beautiful in colour.

The needle-worker has a sympathetic basis on which to construct the latest idea in embroidery; it generally takes the simplest form, suggested mayhap by a garden or wayside flower, in which the chief charm lies in the skilful distribution of colour. Some authorities say that we move in cycles, and that a decorative idea repeats itself within a certain period. It must puzzle those to account for the modern renaissance, for, unlike that of the sixteenth cen-

tury, there is no authority for it; it is not founded on tradition, and has no resemblance to any style that preceded it. The new embroidery is common in this respect with the oldest arts; it takes the every-day things of life, and by a simple individualistic process seeks to make them beautiful as well as useful. This principle runs through all the teaching of the child, over which Miss Macbeth



NIGHT-DRESS BAG

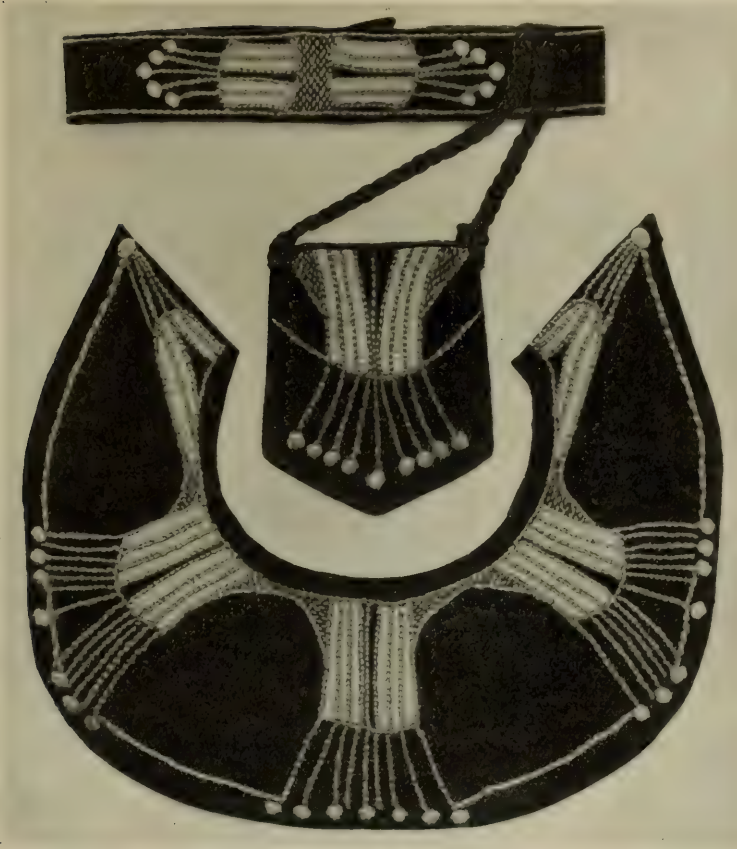
DESIGNED AND EXECUTED BY BESSIE F. MAITLAND

## *Designs for an Entrance Lodge*

### COMMENTS ON A SERIES OF DE- SIGNS FOR AN ENTRANCE LODGE.

FULL response has been made to our recent invitation to young architects and draughtsmen to send in designs for an Entrance Lodge for adjudication. The subject set has evidently appealed to them from the simplicity of the problem they had to solve, and, as a rule, the designs submitted are of a good standard of merit, both in design and execution, while it is pleasing to note that there are, as compared with former occasions, fewer designs showing an incompetence and ignorance that must irritate the assessor.

In the present case the



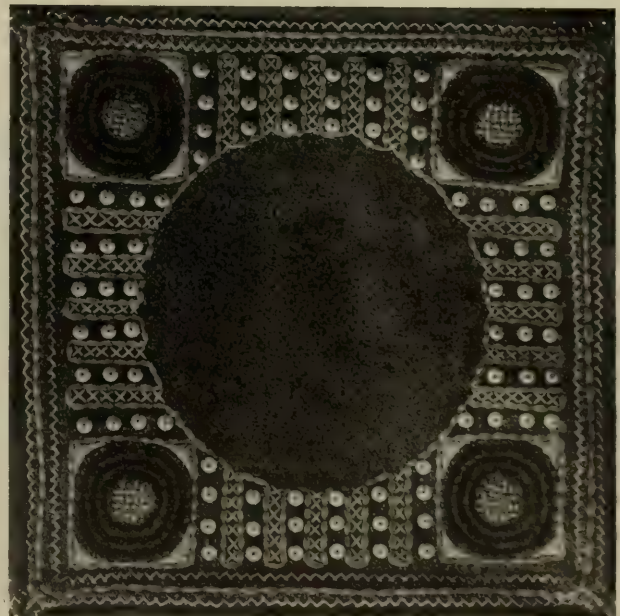
COLLAR, BELT, AND POCKET

BY MARTHA Y. MACINTYRE

is willing to spend some of the best years of her life, and to which she readily dedicates her undoubted genius, as it enters into the highest form of expression modern art is capable of.

There are those who affirm that modern art is dead, that it was but the craze of an expiring century, with no excuse but the flattering tribute of a few perfervid followers to the genius of William Morris. Such dogmatism would not survive a visit to the Glasgow School of Art, and to the hundred studios in the city where Art and Craft are practised as if they began and ended in the individual exponents. This is one of the healthiest signs of the times; it will prevent the recurrence of a period of degradation such as distinguished the Victorian age, and insure that Art will be perennially interesting, because in full sympathy with the time in which it is practised.

J. T.



FOOTSTOOL COVER

BY ELIZA McMURRAY



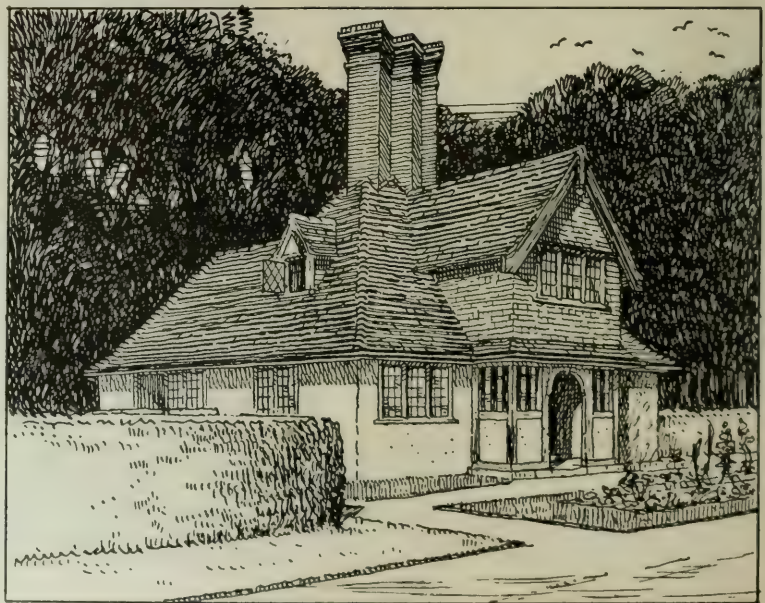
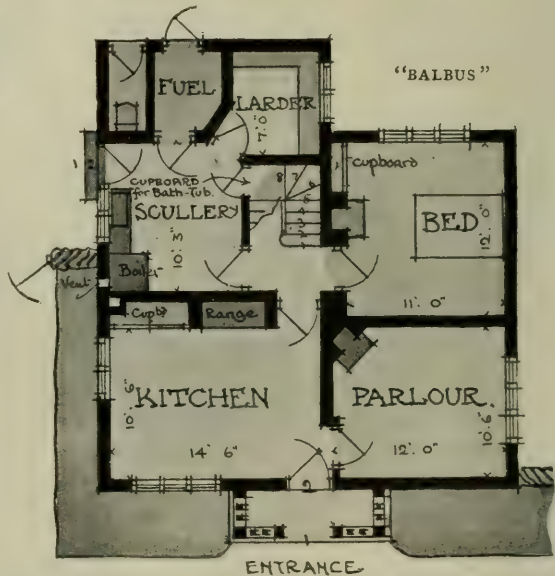
## *Designs for an Entrance Lodge*

conditions stipulated were quite simple and easy of fulfilment. The Lodge was to be a one-storied structure; it was to contain a living-room, two bedrooms, a kitchen, and such outhouses and offices as would be appropriate to a building of this character; and finally it was not to cost more than £300.

Taking the question of cost first, we have to note that in not a few instances this has been a stumbling-block. Thus, *Georgian* could not hope to carry out his building at  $4\frac{1}{2}d.$  His cubic contents largely consist of waste space in the roof which he employs as a loft (of not much use) no less than 24 feet by 12 feet wide. His kitchen range, by the way, is only 2 feet 6 inches wide. *Sara's* Georgian design with huge and too assertive chimney stacks it would be absurd to hope to see carried out at a price of  $4\frac{1}{4}d.$  a cubic foot. His w.c., only 2 feet 9 inches by 2 feet 6 inches, he perhaps sets off against a hall 14 feet by 10 feet. *Designer's* elevation is also Georgian and too expensive. His parlour, 8 feet 6 inches by 9 feet 6 inches is, of course, inadequate. *X.Y.Z.*, again Georgian in treatment, sends a strongly drawn set with a good plan, but a design that is out of the question to think of executing at  $5d.$  a foot. *Yvetot* also is expensive, and his plan is somewhat marred by the scullery being separated from the kitchen—never a good arrangement. Nor could *Lodge* or *Possum* (plain in treatment though the latter is) expect to carry out their buildings for  $5\frac{1}{2}d.$  or  $4d.$  *Balbus*, again, whose plan is very good and compact, expects to include in a  $5\frac{1}{2}d.$  cube price a gable with oak shingles, and laying the floors with wood blocks. *Gate Keeper's* very pretty sets have ingenious and good plans, but  $5d.$  and  $5\frac{1}{2}d.$  are figures that ask for a rather more economical treatment. It is astonishing how universal is the assurance that the designs submitted could be built for the sum mentioned; indeed, in one case, for  $1s. 1\frac{1}{2}d.$  less. However elaborate the building, however simple, the price stated per cubic foot manages to bring the cost

within the limit. It may be remarked that the price given, £300, is not an unreasonable one for a building of the character contemplated, although of course it would not suffice for an elaborate structure, and there is no reason why some of the designs we have received and which are at once substantial and attractive should not be carried out for the money.

Turning next to the matter of accommodation, we have to observe that in a few cases all the apartments we asked for have not been provided. In several otherwise excellent designs, for instance, the kitchen has been omitted, no doubt through

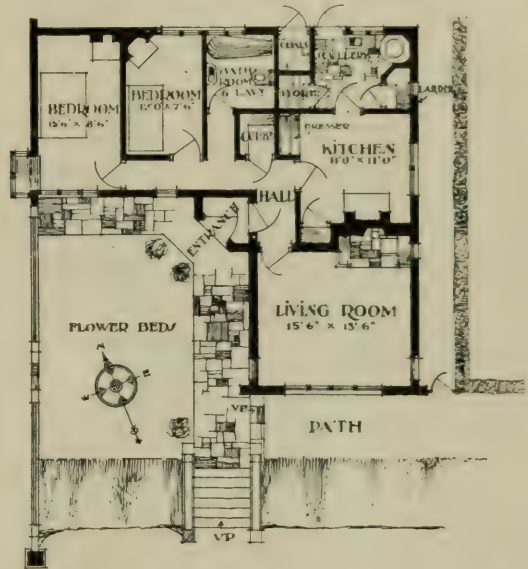
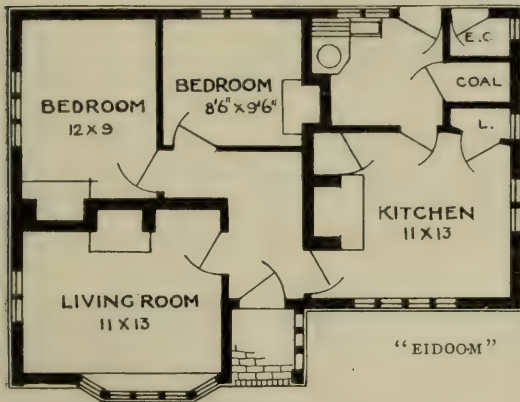


## Designs for an Entrance Lodge

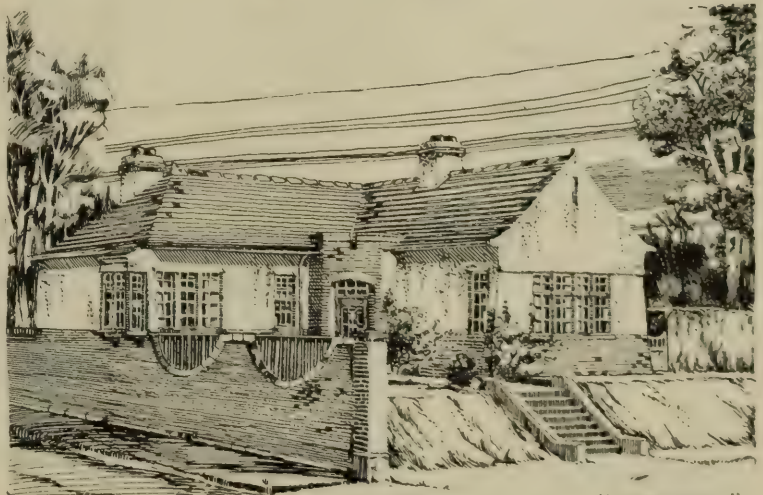


fact plan. He, as well as *Mother Hubbard*, reaches the kitchen from the living-room, and the latter, in addition, enters the bedrooms from the kitchen—neither of them good arrangements. The perspective of the latter design omits a chimney.

Both the designs sent by *Number Six* are good, and he has evidently borne in mind that the windows of both living-rooms should command the entrance gates, and has managed



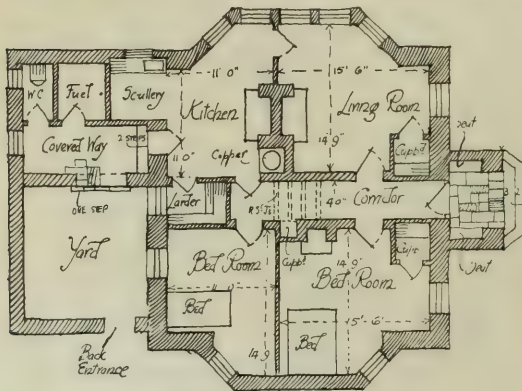
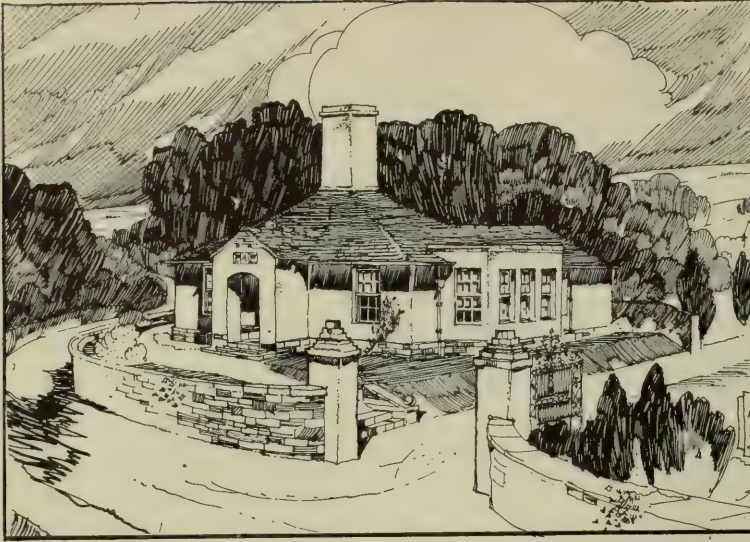
an oversight. It is, of course, not an uncommon thing for small lodges to contain one living-room only, which has to answer the purpose of a kitchen as well as a sitting-room, and where, as often happens, the occupants are a couple without family, the need of a parlour is not particularly pressing, though it is certainly a desirable addition in any case. Among those who have not provided adequate accommodation are *Pinakothek*, *Donavan*, and *Bloagie*. *Nimrod* only provides a very small kitchen and no scullery, and his curious angle turret with a tiny spire is not a very successful feature. *Swan*, again, omits the scullery, a blot on an otherwise careful and com-



"CAPERNAUM"



## Designs for an Entrance Lodge

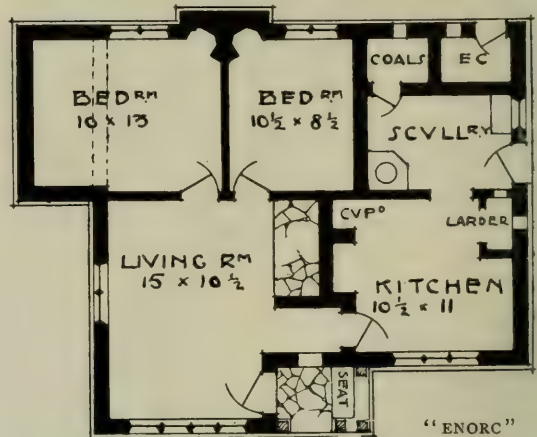


"CORSTORPHINE"

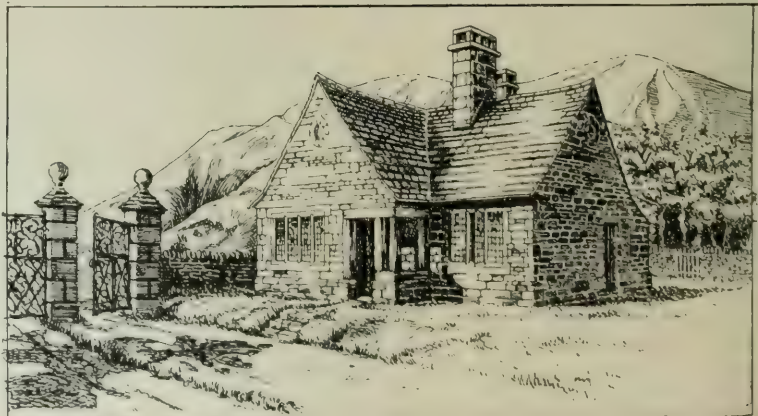
this cleverly. In placing a circular window in the larder, he did not realize the impossibility of arranging, to a window which must be pivot-hung, the wire gauze necessary to keep insects out. It is to be wished that his entrance porch were a little more substantial-looking. 'Arf Pint enters one of his bedrooms directly from the kitchen, and has placed his coals and w.c. too great a distance from the back door. The design of Leo it would be hopeless to carry out for the money. He has arranged a good look-out in the living-room, but none from the kitchen, where it is of more consequence, because that is where the lodge-keeper's

wife, to whom the duty of attending to the gate usually falls, spends most of her time during the day. This is really an important point in the planning of a lodge, because if the room in which the woman is to be found at most times does not command the gate, her attention has to be attracted by a bell or in some other way, involving inconvenience and waiting. Bun will perhaps notice on reconsideration that it would be impossible to fix the kitchen fireplace under the stairs

as shown on the plan. Sir Bevis sends a very pleasant design, marred by the smallness of one, at all events, of his bedrooms. It should be remembered that as the lodge is usually assigned to a married couple, one at least of the bed-



"ENORC"

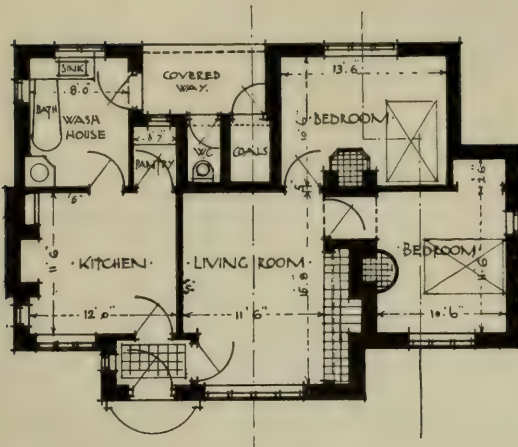


## Designs for an Entrance Lodge



way would be avoided. *Veronique's* and *Rose Rouge's* designs are examples of this, as is that of *Vulcan*, whose kitchen we may note is only 11 feet by 6 feet 6 inches. His elevation, like that of *Shibli Bagarag*, a treatment of rough rubble walls, is simple and picturesque. *Camelia's* plan is good, but there is rather a long run from the door

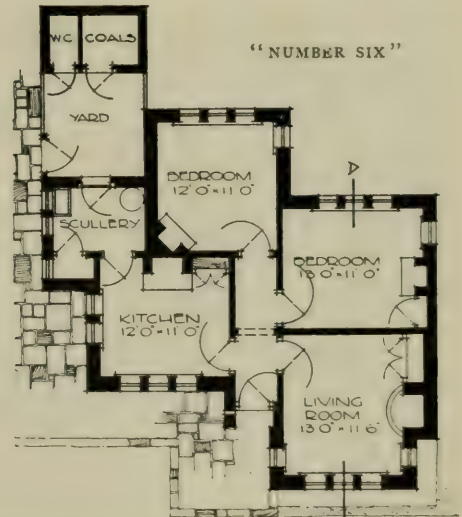
of the lodge to the gates. He also has forgotten that the living-room and not a bedroom should command a view of these, so that the woman, who usually attends to the gate during the day, can readily see when her services are required. His plan is one of the L-shaped form which has rightly



"OLAF"

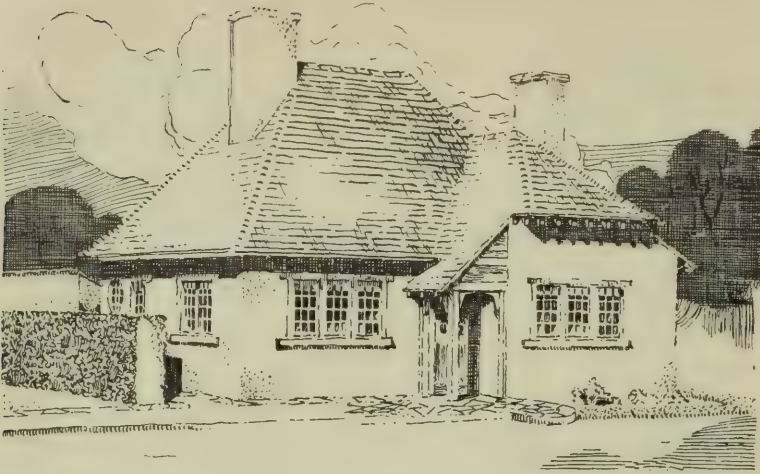
rooms should be large enough to take a double-bed. If he had thrown the larder into the back bedroom, and built the former out by the side of the yard, it would have been an improvement. Unfortunately, also, his kitchen does not overlook the gates. *Dog Rose* sends a nice design, but there is an unpleasant gutter formed where the scullery block butts up against the main building. He sends a good and economical design.

In several cases the building has been placed right up to the boundary of the park or garden, so that the windows give directly on the road, not at all a good thing. With all the park to choose from, the building might surely have been placed where the noise and dust of the public high-



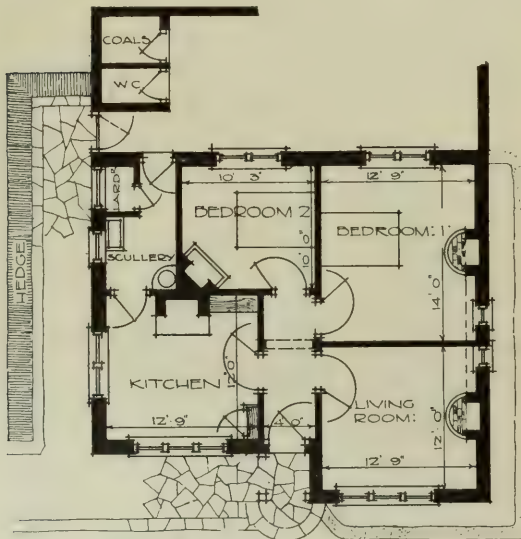


## Designs for an Entrance Lodge

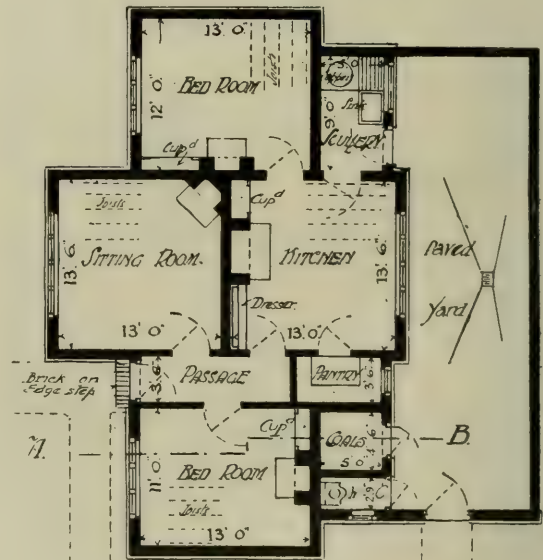


and his coal-cellar, again, is reached out of the scullery, and is only 4 feet 3 inches by 3 feet. His thatched elevation is a pleasing one.

*Capernaum's* is a very well drawn and thought out set, though he will notice that bedrooms 7 feet 6 inches and 8 feet 6 inches wide respectively are too small, and would fall short of supplying the proper amount of cubic space for a double-bedded room. Either the lodge is



"NUMBER SIX"



struck so many of those who have sent in designs as offering a good opportunity for picturesque treatment. Amongst these are *Arale*, who not very wisely places his fuel in the centre of the house, instead of the better arrangement at the back with an external entrance; and *Sombra*, who sends a good plan with quiet and pleasant elevations, to none of which does his rather weak drawing do justice. *Donavan* has also an L-shaped plan, with only one living-room



"ARF PINT"

## *Tintern and the Wye as a Sketching Ground*

actually built on a higher level than the carriage road, or for present purposes he has imagined it to be so, and his design has gained in effectiveness from the treatment of this problem. *Enorc* in one set provides a bedroom only 9 feet square; his second design is simple and good, but might be improved by a slight re-arrangement of the porch, which would prevent direct entry into the living-room.

*Corstorphine* sends an excellent set, though the kitchen might well be larger, and his more than ample provision of cupboards takes much useful space out of the rooms. *Alban* also has a good scheme, though rather weakly drawn. The plan is good, except that the larder has an east light, and there is a rather useless gable over the entrance. *The Cricket* sends a well-drawn set; but the plan is capable of improvement. *Aggie's* perspective does not quite do justice to his design, which has a good and compact plan. *Cotswold's* drawing, also, is not very effective, though his scheme is a pleasant and quiet one with parapet walls. *Eidoom* sends a pleasing half-timbered design with brick filling in. In most districts 9 inch brickwork is required behind wood quartering. The coal cellar is too small. Both *Possum* and *Hibis* have roofs with too flat a pitch for tiles. In *Olaf's* plan the bedrooms enter out of the living-room—a thing to be avoided where possible; but in other respects his set is excellent. *Vesper* shows a living-room only 9 feet wide, and provides for very generous cupboards, but no larder with external ventilation. In *Winston's* design the rooms are all too small and are over-windowed, a remark which applies also to *Jande*. *Roycroft's* design is not helped by its perspective, or its colouring, and a large amount of his cubic contents consists of useless roof-space.

## TINTERN AND THE WYE AS A SKETCHING GROUND. BY ALFRED EAST, A.R.A., P.R.B.A.

WHEN I went down to Tintern, in the Valley of the Wye, I wondered if it were possible to find a subject in this famous sketching ground which had not been painted before. I knew that Turner had painted the ruins of Tintern Abbey in his incomparable style, and that Cotman had also immortalised the spot with his brush, each in all probability having selected that point of view which impressed him most.

I spent some days in trying to discover a position whence the beauty of the windings of the Wye best revealed themselves. Before me the river wound like a ribbon of azure, while on its banks the ruins of the famous abbey were set like a pendent jewel. I clambered over stony places,



LEAD PENCIL SKETCH

BY ALFRED EAST, A.R.A.



## *Tintern and the Wye as a Sketching Ground*

toiled across ploughed fields, and tried to discover the spot which inspired Wordsworth's famous poem :—

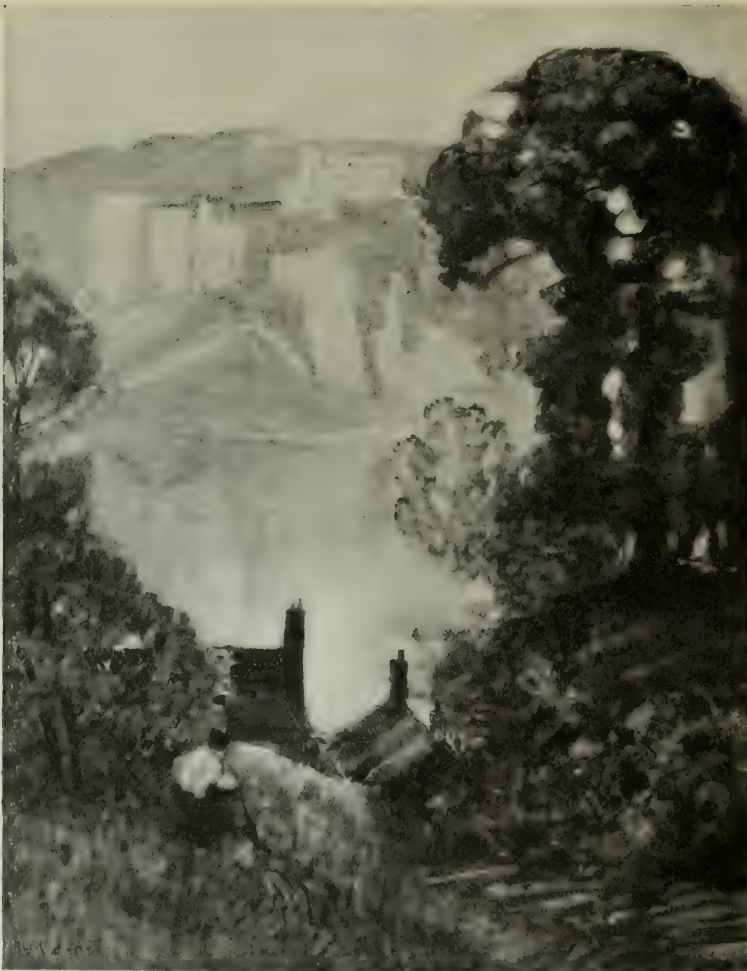
“ Once again  
Do I behold these steep and lofty cliffs,  
That on a wild secluded scene impress  
Thoughts of a more deep seclusion ; and connect  
The landscape with the quiet of the sky.  
The day has come when I again repose  
Here, under this dark sycamore, and view  
These plots of cottage ground, these orchard-tufts,  
Which at this season, with their unripe fruits,  
Are clad in one green hue, and lose themselves  
Mid groves and copses. Once again I see  
These hedgerows, hardly hedgerows, little lines  
Of sportive wood run wild : these pastoral farms,  
Green to the very door ; and wreaths of smoke  
Sent up in silence from among the trees ! ”

Many points of view suggestively fitting for the poet's pen did not lend themselves to the expression of those qualities sought after by the painter.

After making a wide circuit of the surrounding hills, I came to a spot which suggested to me that I might obtain the desirable point of view which would express the charming valley at its best if I went to the exactly opposite point to that on which I stood. After taking careful note of its bearings I retraced my steps to the opposite end of the valley. The approach to the point I wished to reach appeared to be blocked by a tangle of brambles and a confused mass of brushwood. Beneath this I observed the remains of an ancient pathway, the border of which had been at one time a wall and now had become a confusion of moss-grown stones covered with weeds and ferns. This old pathway had been disused for probably a generation, and it seemed to lead in the very direction I had marked from the opposite hill. Returning to the inn, the gardener with a bill-hook cleared my passage through a kind of tunnel of

greenery formed by the brushwood and overhanging trees. Through this somewhat damp passage I emerged into an open space which overlooked the landscape. I was almost on the spot I had marked from the other side of the valley, and down at my feet nestled the roofs of the little village. From this prospect I could see the blue water of the Wye forming a large curve, diminishing in width as it receded in the distance, eventually being lost to sight behind the shoulder of a hill.

The fields, houses and orchards below my feet formed an interesting design, and the ruins of the magnificent Abbey shone in the afternoon sunshine, which bathed the whole valley in that ineffable glamour so difficult to describe either by paint or words. One is not surprised that such a scene evoked the poetic expression of Wordsworth ; but there were beauties that



“CHEPSTOW CASTLE” (WATER COLOUR)

BY ALFRED EAST, A.R.A.



"CHEPSTOW CASTLE, ON THE WYE."  
FROM THE WATER COLOUR DRAWING BY  
ALFRED EAST. A.R.A., P.R.B.A.





## *Tintern and the Wye as a Sketching Ground*

even that superb poet could not express—beauties of conjunction of form and colour to which none but the art of the landscape painter could do justice.

Leaving this little corner of beauty, the sunlit plateau on which the ruins stand, the sweep of the blue water, and the soft glamour of the hills, one passes by precipitous crags on the one side and gentle, undulating fields on the other, until, reaching Chepstow, there, rising on the brink of the widening river, stands one of the most interesting castles of a past feudalism. Here the landscape painter will find many subjects ready to his hand—in fact, all along the Wye there are innumerable opportunities for the man of the brush. Even in its upper reaches, by Ross and Rhayader, there are many fascinating things.

Few rivers in our country afford such a happy hunting ground for the painter as the Wye from Chepstow to Tintern, Symonds Yat, and away on, till we find ourselves among the Welsh hills where

the infant river takes its rise. No one can make a mistake in choosing that valley as a sketching ground. It is full of fine subjects for the landscape painter and charm for those who have the eyes to appreciate nature.

“How oft in spirit have I turned to thee,  
O sylvan Wye, thou wanderer thro’ the woods,  
How often has my spirit turned to thee!”

When visiting the Wye Valley, however, particularly in its upper reaches, one should not neglect to see the beautiful sketching grounds which are in the district of its tributaries, the Elan and the Claerwen. Here the artist will find charming little bits of sparkling water interspersed with moss-grown boulders, and with a background of heather-clad hills. If not so large in scale as in the valley of the parent river, they yet have a charm of their own and a peculiar beauty which must appeal to everyone. The sketch which is included with the illustrations will give the reader some idea of the upper reaches of the Claerwen



“THE WYE VALLEY” (OIL)

BY ALFRED EAST, A.R.A.





"TINTERN." FROM THE OIL PAINTING  
BY ALFRED EAST, A.R.A.



"IN THE VALLEY OF THE CLAERWEN"

BY ALFRED EAST, A.R.A.

and the lower district of the Elan, above and below the present reservoirs. A. E.

### STUDIO-TALK.

(From Our Own Correspondents.)

LONDON. — The death of Sir Francis Seymour Haden, which took place early last month, is a great loss to the Royal Society of Painter-etchers, of which he was Founder and President. Born when George III. was King of England, he adopted surgery as his profession, in which he attained distinction, but concurrently with his surgical practice he indulged his love of art by devoting his leisure to etching, his first efforts in this field going back to the early forties. In 1847 he married Whistler's sister, and took up his residence in Sloane Street, Chelsea. It was while here, towards the close of the fifties, that he took up etching as a serious pursuit, and it is interesting to note that it was from No. 62, Sloane Street, that Whistler issued, in 1859, his "Twelve Etchings from Nature," after having the previous year published them in Paris. Besides a long series of etchings, in which he showed a partiality for landscape scenery, Haden executed a few plates in

mezzotint, one of which was reproduced in an early number of this magazine (May, 1897). Sir Francis received his knighthood in 1894, and was a Foreign Member of the Institut de France and the Académie des Beaux-Arts. On two occasions the Grand Prix was awarded to him.

In our note last month (p. 59) on the late Mr. Swan's drawings of animals, we remarked that a scheme was on foot to secure a large selection of them for the public collections. In the interval a public appeal has been issued asking for subscriptions to a fund for purchasing from Mr. Swan's executors a series of fine examples. The appeal is signed by Sir Lawrence Alma Tadema, Sir George Frampton, Mr. Briton Riviere, and Mr. J. S. Sargent, of the Royal Academy, Lord Balcarras, Countess Fedora Gleichen, Sir Bouchier Hawksley, Sir Charles Holroyd, Mr. Sidney Colvin, Mr. E. V. Lucas, Mr. D. S. MacColl, Mr. A. G. Temple, and Sir E. P. Tennant, Bart. Subscriptions may be sent to J. C. J. Drucker, Esq., of 24, Grosvenor Street, London, who has undertaken to subscribe a sum (not exceeding £500) equal to ten per cent. of the total sum promised, or payment may be made to the John M. Swan Memorial Fund, at the Bank of England's Branch in Burlington Gardens, London, W.





GARDEN IN WHITEHALL

PLANNED BY C. HARRISON TOWNSEND, F.R.I.B.A.

The illustration we give on this page of a garden planned by Mr. Harrison Townsend within three minutes' walk of Charing Cross, with its incessant turmoil and traffic, will come as a surprise to most people not conversant with the locality, which, notwithstanding the presence in the immediate vicinity of huge blocks of buildings, can still boast of being one of the pleasantest spots in London's central districts. The garden belongs to Mr. Lockett Agnew (of the well-known firm in Bond Street), who lately took No. 6, Whitehall Gardens as a residence. Originally it was a bare and arid expanse of grass running from the house to the Embankment, and though, as the lawns of the Temple Gardens, still nearer the City proper, show, grass will, when carefully tended, thrive in inner London if the situation is an open one, Mr. Townsend judged it expedient in this case to treat a considerable portion of the area as a town garden, and while reducing the quantity of grass, to surround the flower beds with walks paved with flagstones irregularly laid. The old tree shown in the illustration was allowed to remain as a relic of long past days, for it was probably

growing there when King Charles I. met his doom almost within a stone's throw of this garden.

The International Society's "Fair Women" Exhibition at the Grafton Gallery has rivalled its two predecessors in importance, whilst perhaps embracing the title "Fair" a little less loosely than formerly, and less as a mere appellation of courtesy. It succeeded in this, however, without tending at all towards prettiness, than which nothing could be more fatal in an exhibition of the kind. Old and modern painters are ranged together, and it is a good plan, the varieties in periods and types in themselves affording much that is of interest to the world at large. And this specialisation of subject in an exhibition also results in the recognition of painters whose gifts time has sometimes unjustly overlooked. In this exhibition the art of Daniel Gardener and T. G. Hurlstone are instances. Among pleasant features of these exhibitions are the revivals of phases of art to which the sentiment of yesterday clings, and also the lively contrasts between convention and rebellion. A little while ago who would ever have thought of honour

## Studio-Talk

falling to Winterhalter and Manet in the same room? Millais' *Mrs. Bischoffsheim*; *La Belle Jo*, by Gustave Courbet; Van Dyck's *Henrietta Maria*; the Velasquez *Donna Marianna of Austria*; Whistler's beautiful *Lady in White*; Ricard's *Dowager Countess of Granville*; Mr. Wilson Steer's *Pansies*, are a few of the many masterpieces that make the present exhibition such an exhilarating event to the lovers of art.

The New English Art Club's recent Exhibition was notable for the high average of success in the rank and file of its pictures, and for the fresh departures made in Mr. Wilson Steer's *Muslin Dress*, and two pictures, *The Rest* and *On the Irish Shore*, by Mr. Orpen, in which that artist strikes a new note, one of fantasy, as an apparent relaxation from the science of his usual craftsmanship. Also the exhibition is to be remembered for Mr. J. S. Sargent's *The Church of Santa Maria della Salute*, purchased for the Johannesburg Gallery. For the rest, well-known members like Prof. C. J. Holmes, Messrs. Mark Fisher, W. W. Russell, and A. McEvoy have been busying themselves towards perfection, each in his own vein, and, in some instances, noticeably adding fresh distinctions to his record. Mr. W. G. von Glehn's *The Salute*; Mr. A. Hayward's *The Delights of the Country*; a seascape by Mr. Wm. Nicholson; *Spring*, by Miss A. Fanner; *Devonshire Landscape*, by Mr. David Neave; *Elizabeth*, by Edith Gunther; and *The Two Hills* by Mr. Sydney Lee, should be especially mentioned among works of more recent members. The drawings section was eminently pleasant with Mr. Max Beerbohm's good humour as the foil to the sense of responsibility in the arts of drawing which it is the distinction of the "New English" always to have encouraged.

The Pastel Society's Twelfth Exhibition has a fault, and

that is that the spontaneity and suggestiveness of the pastel-touch are not exploited enough. Many of the works require examination to show that they are not paintings. This does not detract from their merit in drawing, or even in colour, and the standard set is a high one. But there is apparently no reason for choosing pastel if nothing distinctive of its own particular properties is arrived at. We have emphasised this point before, and always turn most readily to those artists who appreciate it, finding, as on former occasions, the true aims of a Pastel Society best expressed under the names of Messrs. A. S. Hartrick, L. Baumer, J. Pennell, J. R. K. Duff, Carton Moore-Park, W. L. Bruckman, Henry Fullwood, and R. G. Goodman. We can put no one before Miss A. Airy in this matter, and among women exhibitors she is best supported by Mrs. Dods-Withers, Miss L. Pelling-Hall, Mrs. E. A. Jardine, and especially Mrs. F. Mabelle Unwin. Mr. Frank Dean, one of the best exhibitors, might, we



"AT THE SOURCE"

BY A. LEWIN-FUNCKE

(In the Berlin National Gallery: see page 151)



## Studio-Talk

think, allow more evidence of the touch of the crayon-point, and critic as he is, Mr. Lys Baldry should set a good example in this respect.

At the Baillie Gallery, Mr. W. Onslow Ford has been exhibiting Portraits and Landscapes. We prefer this artist's earlier period in the portraits of *Mrs. M. L. Ford* and *The Late E. Onslow Ford, R.A.* Also such works as the painting of *Mrs. W. Onslow Ford*, with its careful choice of browns, and *Mrs. Smith of Britwell*, show the highly skilful interpretation which the artist often takes pleasure in achieving. At the same galleries, the still-life studies of Miss Ruth Hollingsworth deserved high praise. Mr. J. W. Herald's art brings to our mind thoughts of the methods of many other artists in water-colours—Lee Hankey, E. A. Walton, and sometimes Charles Sims, or even Joseph Crawhall; often the artist arrives at effects of much charm by a clever adaptation of a Japanese point-of-view to the English methods. The influences thus apparent are probably quite unconsciously assimilated, and they do not detract from the unique and often happy results this artist has obtained, notably in *Arbroath*, or *On the Sands, Arbroath*.

The Ryder Gallery has introduced to the English public the tempera paintings of Count Napoleone Parisiani, an Italian landscape painter of much distinction. His exhibition was certainly to be counted among those which were most welcome last month. His colour and touch are sympathetic, and his pictures atmospheric.

A small Exhibition of the French Impressionists, including works by Manet, Pissarro, Degas, Sisley, and bronzes by Barye, has been a source of pleasure to connoisseurs at Mr. W. B. Paterson's gallery in Bond Street. The Dutch pictures by Mr. Nico Jungman, seen recently at 14, Regent Street, show that the painter is doing work as attractive and virile as ever, now fusing with his original schemes more of the traditions of Rembrandt and older masters of his country. The Spanish pictures of Miss M. Cameron at McLean's Gallery were of varying kinds, from life-size figure subjects to cabinet landscapes. These latter, perhaps, showed the most painter-like qualities and the feeling for atmosphere missed in some of the larger works. The Chenil Gallery, Chelsea, was particularly interesting last month with its full exhibition of Mr. Henry Fullwood's exquisite colour prints. Purchases from these have been made for the Royal Print Room in Dresden and for the Budapest



"THE DANCER" (BRONZE) BY A. LEWIN-FUNCKE  
(Purchased by H.I.M. the German Emperor)

Gallery. The collection of etchings by the artist shown at the same time should go far to extend the reputation he enjoys.

The Leicester Galleries have lately held exhibitions of the work of Mr. Herbert Marshall, R.W.S., and Mr. R. Talbot Kelly, R.I., two well-known water colourists whose work is very familiar to all visitors at the Old Water-Colour Society and the Institute. Other exhibitions of the month include Mr. C. R. Peter's (of California) oil paintings, at the Walker Gallery; Miss Hilda Read's water-colours and Miss Florence Rimington's jewellery at

## Studio-Talk

the St. George's Gallery; the water-colours of Lady Ford and Miss Mawe, the sea pictures of Mr. H. Branston Freer, and the paintings of Venice by E. Philip Cornish at the Doré Galleries; and pictures by Evelyn Fothergill Robinson and Evelyn Perceval-Clark, Maria Bödtker, and the Hon. Robert H. Scott at the Baillie Galleries.

**B**ERLIN.—The sculptor A. Lewin-Funcke is one of our modest artists whose new works always widen his circle of admirers. He has lately been engaged on a monumental figure, *Sehnsucht* (The Longing), for a the Great Berlin Summer Exhibition. His groups and single figures have accustomed the public to an artist who always creates a harmonious impression, whether he strives for mere grace, for the emotional, for character, or the humorous. His tender lines are well suited to the marble material, but he can be also sharp and pointed for bronze

and wood. Lewin-Funcke was a pupil of the Berlin Royal Academy and owes much to Paris and Rome. The Berlin National Gallery bought his *At the Source*, in 1905, and the New York Metropolitan Museum has quite lately acquired his *Mother*.  
J. J.

**P**ARIS.—For some years now we in Paris have become accustomed to look forward with pleasurable anticipation to the annual exhibition of the Bagatelle, and indeed there could be nothing more charming than this wonderful setting, than these exquisite pavilions, placed, as it were, like jewels in the beautiful and tastefully laid-out grounds. In addition, the programme arranged by the Committee was an exceedingly attractive one; the Society offered to the public this year a fine exhibition of portraits of children by old and modern masters. The general level of the works shown was higher



"THE MOTHER"

(Metropolitan Museum, New York)

BY A. LEWIN-FUNCKE





PLAQUETTE IN IVORY

BY ETTORE CADORIN

than on previous occasions, and this in particular applies in the case of the old masters. The works of Boilly deserved especial attention, for his technique, at times minute and again at times bold and large, entitles him to a place in the front rank. Drouais was also well represented by his two portraits of the Comte de Provence (Louis XVIII.), whose brother was the fortunate owner of the Bagatelle; and as to Lepicie, he is *par excellence* the painter of children, and his *Famille Leroy* was one of the most charming features of the exhibition. I noticed also remarkable works by Constance Mayer (1778-1821), Tassaert (1800-1874), Nicolas Fragonard, Marguerite Gérard and Greuze. Among the moderns, Georges Desvallières, who has recently held in Paris a most remarkable exhibition of his work, Gervex, Carrière, Blanche, Boutet de Monvel and John Alexander formed a most interesting group.

M. Ettore Cadorin, a talented Italian sculptor, whom the town of Venice commissioned to execute two statues to decorate the base of the Campanile, sent to the Société de la Miniature last year a glass case containing four bas-reliefs of small size, in ivory, worked with loving care and of quite

remarkable finish. As the sculptors of the Renaissance did in certain of their plaquettes, M. Cadorin carves his ivories in very light relief, so that his works, charming as they appear to be at the first glance, gain by being closely studied.

The Humoristes have this year again achieved their customary success, although the works shown, very interesting as they always are, did not contain any surprises or any very important manifestations of new talent. In particular I noted the collection of posters by Capiello, one of the masters of this art, and indeed the creator of the modern poster; the lively drawings by Faivre, the titles of which are quite rightly just as amusing; the graceful drawings by Legat, portraits of actors by de Losques, and the large panel shown by Louis Morin (a delightful artist, of whom I shall have something to say later). Among the sculpture one observed the work of Gir, who portrays with such force and such fidelity various aspects of life, and whose *Cirque Medrano* was one of the most successful pieces in the show.

Under the presidency of the Marquise de Ganay some *amateurs* had the happy idea of arranging, with a charitable aim in view, an exhibition of twenty chosen pictures of the nineteenth century. Although the exhibition contained nothing in the nature of a new revelation, yet one could not but appreciate the rare pleasure of seeing grouped together a few works, the great majority of which were of the very highest order. Corot was represented by a fine painting of figures in a landscape setting; and Ingres' portrait of a man was one of the most beautiful pictures of the nineteenth century, but Delacroix was less well represented. Daumier and Millet were the laureates of the exhibition, and their pictures were exceedingly fine; it seemed as though time had given an additional richness to their palette. Rousseau, Dupré, Daubigny, Diaz were represented by works all of equal charm and power. There were also some magnificent portraits full of charm and mystery by Ricard. Isabey, fine colourist and charming painter of *genre*, whom we do not sufficiently esteem nowadays; Courbet (a very strong figure-subject by whom was hung in the show); Jongkind, represented by some very beautiful landscapes; and lastly Monet, with some superb paintings, formed a charming spectacle, which held the attention of all visitors to the exhibition.

The Société des Lithographes Français, in which

## Studio-Talk

that delightful artist Willette exhibits, had the excellent idea of arranging a retrospective exhibition in the Durand-Ruel Galleries of the work of Hervier. Every day this painter, who died in obscurity, gains in favour with the public, as, indeed, he deserves to do.

H. F.

**M**UNICH.—The change which has come about in recent years in matters pertaining to exhibitions here is intimately connected with the inauguration, some five years back, of F. J. Brakl's "Moderne Kunsthandlung." Shortly before that Prof. Emanuel von Seidl, the well-known architect, built a splendid house for Heinemann's Kunstsalon on the Maximilian Platz, and in the fitting up of its imposing galleries brought to bear all the resources of a practised master, so that when Brakl opened his establishment in the modest rooms of a tenement house in the Goethe Strasse, far removed from the centre of city life, the venture appeared to many to be a bold one. It is true that he entrusted to Prof. von Seidl the arrangement of the interiors and that this architect succeeded in giving to the rooms an aspect of ease and comfort. The few pieces of furniture—chairs, small tables and benches, together with the upholstery, carpets, and wall coverings in divers colours, and the natural lighting of the rooms—constitute just that kind of environment for the works of art shown in them which they were intended for; and as only a few pictures are displayed at a time, and are always hung with good judgment, their qualities can be seen without that depressing effect which the confused medley at our great picture-markets produces.

This method of exhibiting works of art, however, was not the only innovation. As the name "Moderne Kunsthandlung" implies, the institution was formed for the express and exclusive purpose of supporting the efforts of modern artists, and especially to encourage the younger men, who here in Munich find it doubly difficult to contend for recognition with so many well-known masters with big names already in the field. To such as these Brakl gave the opportunity they had so long desired of proving their prowess in collective exhibitions, and many a one who has attained to recognition owes his rapid advancement to these facilities at the "Moderne Kunsthandlung." Foremost amongst these were the members of the "Scholle" group, with whom Brakl was in intimate relation, and who, as a result of these ideal facilities, reaped considerable advantage.



"THE CHANTECLER HAT"

BY HUGO VON HABERMANN





"THE RED FIELD"

BY ANGELO JANK

True, they were already known through their work appearing in "Jugend," and by exhibiting in a body with the various Secession societies and also at the Glaspalast; but "collective" or one-man exhibitions, such as those in which we have now come to see the works of Fritz Erler, Leo Putz, Angelo Jank, Adolf Münzer, Max Feldbauer, among others, were not possible previously.

But the "Moderne Kunsthandlung" owes its acknowledged place in the art life of Munich not solely to the brilliant succession of special exhibitions which it provides month by month, but also to the large number of characteristic works it always has on show representing the various stages in the evolution of those artists whose path it has made smooth. It is from this permanent collection of works typical of the best art of modern Munich that those now reproduced with these notes are taken.

Prof. Adolf Münzer, who was lately appointed Professor at the Düsseldorf Academy of Art, is especially well represented in this collection. His picture *In the Birch Wood* shows us his favourite motif, the portrayal of beautiful women in all the charm of youth, and in the play of the sunbeams on the slender tree stems, it admirably displays his mastery in dealing with complex light problems. Prof. Angelo Jank, whose monumental wall paintings for the Reichstag building were so much talked about last year, is a master in the painting of hunting pictures, and delights in problems of colour and movement, in the solution of which he

is most successful. These pictures, though of somewhat small dimensions, have nevertheless a certain largeness and decorative quality in them, and both in composition and in colour treatment are so well balanced as to be always a source of pleasure. His rendering of the equine bodies and limbs is anatomically sound and betrays no hesitation. His draughtsmanship points to careful observation and a highly developed sense of form, which in combination with other good pictorial qualities gives to the artist's works, notwithstanding certain resemblances they bear to one another, a note of novelty that saves them from the charge of being monotonous, while it keeps the artist free from that superficiality into which so many who give themselves to specialization run the risk of falling. In Prof. Hugo von Habermann's fluent pastel *The Chantecler Hat*, is discernible that decorative quality which gives such a peculiar charm to his oil paintings—mostly feminine figures without any special physical attractions but of a capricious fascination and a piquant elegance which is unsurpassed. All his pictures have a certain ornamental character in them—not only in the movement of the bodies and the folds of flowing gowns, but even in the tresses of hair and the facial expression there lurks a certain conscious play of lines which in conjunction with the really wonderful colour harmony of the artist's later works imparts to them a peculiar gracefulness.

In quite recent exhibitions at the Moderne Kunsthandlung were to be seen the vivacious drawings of Emil Preetorius, who delights in



"IN THE BIRCH-WOOD"  
BY ADOLF MÜNZER



## Studio-Talk



"NELLY" BY HEINRICH RAUCHINGER  
(Künstlergenossenschaft, Vienna)

exposing human weaknesses and vanities; and Heinrich Kley, well known by his illustrations in our leading comic journals, has been showing a collection of his humorous pen drawings, satires in an ancient Greek dress and animal pictures full of boisterous mirth, and a series of capital paintings in which he has essayed with rare power to give a fresh interpretation of the theme of Menzel's *Iron Mills*. Ernst Kropp's pictures of Brittany, often very daring in their colour schemes but still always well composed, and a few animated portraits of recent execution witnessed to the mature and virile talent of this artist. L. D.

VIENNA. — The clou of the Spring Exhibition at the Künstlerhaus this year was undoubtedly Mr. Frank Brangwyn's *Return of the Canaanites*, which made a great impression on the Viennese public, who had hitherto known him only as an etcher. Besides this work a collection of his etchings and drawings was shown and he was awarded the large Gold Medal for his etching *The Bridge of Sighs*.

Portraits, as usual, were a prominent feature. Wilhelm Victor Krauz was at his best in his portrait of *Admiral Count Montecuccoli* and in that of *Frau Lotte Witt*, the well-known actress. Nicholas Schattenstein's *Frau G. W.* is charming as a

portrait, though the colour scheme of greys and lavenders against a white background is somewhat cold. A new-comer, Guido Arnot, made a good impression with his two portraits, that of a gentleman being exceptionally clever. There is a certain elegance in his pictures which make them singularly attractive. Prof. Kasimir Pochwalski's portrait of *Hofrat Dr. Lang* is essentially a strong work full of character and broad in treatment. Heinrich Rauchinger has hitherto been best known as a painter of the sterner sex, but his *Nelly*, shown on this occasion, proved that he understands the gentler sex. Robert Schiff, H. Torggler and K. Gsur were all well represented, while John Quincy Adams, and the older artists, such as Prof. Angeli, László, Leopold Horovitz, each contributed excellent examples of his art.

Among the landscapists characteristic work was shown by E. Kasparides, A. Zoff, Tina Blau, H. Darnaut, E. Zetsche, Max Suppantischitsch, O. Grill, von Mytteis and E. Windhager. E. F. Beck's *Bauernhaus in Winter* is well drawn, the dark tones of the old house telling well against the foreground of snow. E. Brunner's *Eilende Wolken* shows a fine feeling for atmosphere; and the rapid movement of the clouds is well conveyed. Adolf Kauf-



"A FOREST STREAM: WINTER" BY FRITZ PONTINI  
(Künstlergenossenschaft, Vienna)



*(Künstlergenossenschaft, Vienna)*

PORTRAIT OF ADMIRAL COUNT  
MONTECUCCOLI. BY W. VICTOR  
KRAUSZ



## Studio-Talk

mann contributed some dreamy scenes from Holland. Thomas Leitner's *Old Cemetery in Zara* is both majestic and solemn, while his *Hohe Veitsch* shows him as the child of the mountains, whose moods he is familiar with. J. Sternfeld's *Das Teetischchen* is a dainty bit of interior painting. Otto Herschel again manifested his peculiar gift for painting drapery. Isidore Kaufmann and Lazar Krestin contributed some of those studies of Jewish types for which they are justly famous, and Adalbert Ritter von Kossak, the well-known Polish painter of battle pieces, was represented by *Aus dem Sturm anj Warschau*, 1831, done in the artist's best manner. Some delicate etchings by Ferdinand should be named, as also Fritz Pontini's coloured etchings of places in Bohemia, and water-colour drawings by Ernst Graner.

At the Spring Exhibition of the Secession the work shown was, as a whole, on a high level, and some few works were of exceptional interest. Vlastimil Hoffmann, the young Polish painter, showed some village Madonnas of singular charm and beauty. Wladislaw Jarocki chooses other themes of Polish life, scenes from the Carpathian with the people in their national dress, and his work is also rich in colour. Stefan Filipkiewicz' studies of still life and "Interiors" show firm drawing and a fine feeling for composition. Artur Markowicz, as usual, exhibited studies from Jewish life which he knows so well how to depict. If I mistake not, he is a pupil of Axentowicz, and, like his master, has a peculiar love for pastels. In Anton Novak's *Krautmarkt in Brünn* everything is teeming with life and movement and colour. One must know this old Moravian town to understand how faithful a representation it is. Ferdinand Kruis gave us market scenes from Nürnberg, also instinct with bustle

and movement. Otto Friedrich's scenes from circus life; Alois Hänisch's studies of Schönbrunn, with its old formal gardens and clipped trees. A. Zdravila's *Stürmischer Tag*, an admirable rendering of stormy weather; Richard Harlfinger's views of *Innichen* and *Toblach*, in South Tyrol; the portraits by Johann Victor Krämer and Ludwig Wieden; the latter's Schönbrunn studies; and the varied contributions of F. Hohenberger, Hans Tichy, Hubert von Zwickle, F. König, Ludwig Rösch, Max Esterle, L. Stolba, and Hans Frank, offered many points of interest.

Franz Wacik's four tempera paintings, *Der Wundervogel*, *Das tapfere Schneiderlein*, *Die blaue Blume* and *Die Waldfrau*, betray a highly imaginative nature with a penchant for decorative expression. His colouring is at times sumptuous and always beautiful. Maxmillian Liebenwein is another teller of fairy stories who takes especial delight in depicting the knights of old and other old-time subjects. R. Jettmar's work is eminently decorative in feeling, his motives this time being



"MAEDJE"

(Künstlergenossenschaft, Vienna)

BY JOHN QUINCY ADAMS



(Vienna Secession)

"THE WONDER BIRD" TEMPERA  
PAINTING. BY FRANZ WACIK



## Studio-Talk

old castles, ancient cities, and children wandering in enchanted woods. Of Albin Egger-Lienz's two contributions, the chief was, of course, his large tempera painting destined for the walls of the Vienna Rathhaus, the subject, taken from the Nibelungenlied, representing the entry of King Etzel and Krimhild into Vienna for the celebration of their nuptials—a monumental work treated in a broad manner. Oswald Roux's studies of old-world towns and villages were noteworthy for their richness of colour and excellent drawing. Good work was also shown by R. Nissl, Maxmillian Lenz, Hermann Grom-Rottmayer, Adolf Leuer and Sebastian Isepp. Franz Gelbenegger's picture of Sievering, once the haunt of Beethoven, Schubert, Moriz von Schwind, Grillparzer, and other famous men, is an exquisite rendering of the time-honoured spot with its old houses set amid poetic gardens.

A. S. L.

**V**ENICE.—At the Venice International Art Exhibition the display, nowadays, resolves itself into a series of special exhibitions.

This arrangement has the drawback or advantage, whichever way one happens to take it, that being in such close juxtaposition these separate groups prompt direct comparisons which for the artists are not always agreeable, though the general public may derive instruction therefrom. This year, too, the Italian works, with which alone we are concerned in these notes, are displayed in a series of "one-man" shows and groups arranged on a topographical basis. It is the custom, and one which the history of Italian art fully justifies, to make these groups correspond to the principal divisions of the country—that is according to provinces. At the present day this point of view seems to be founded rather on superficial circumstances than on any intrinsic affinities.



"VEGETABLE MARKET IN BRÜNN"

(Vienna Secession)

BY ANTON NOVAK



"THE END OF THE DAY"

BY PIETRO FRAGIACO

Passing over the Piedmontese saloon, which seems to wear the same aspect year after year and gives no sign of new impulses at work, we enter a

small room in which are shown an attractive collection of forty-three pictures by Italico Brass, mostly of small dimensions. At a time when this



"A LA COLONA DE TODARO"

BY ITALICO BRASS





"THE WIDE HORIZON"

BY ETTORE TITO

artist was almost entirely ignored in Italy THE STUDIO drew attention to him, and it is gratifying to me to be able to say that in this special exhibit of his here, he holds his own. He is a most loyal chronicler of contemporary Venice, and a man endowed with a sound understanding and fresh outlook. There is something piquant and sparkling about his colour, with its delicate silvery tones; gentle breezes blow over his lagoons, grey, transparent clouds float away to the horizon, and we feel as if we could take a deep draught of the salt-laden atmosphere. And he peoples his piazzas, his streets and narrow alleys, his processions, regattas and the seashore with figures which, painted with a nervous touch, seem to have grown up in this *milieu*, and are not merely sketched-in details. Brass is never sentimental, but he is apt to be bizarre at times and capricious.

In the next room there is a portrait of the actor Benini enveloped in a flashing red mantle. It is

the work of Glauco Cambon of Trieste and is painted with much energy and freedom, giving the impression of having been done on the instant without much hesitation or preconception. In the same room another painter who is not to be forgotten is Guido Marussig, a young artist of sensitive perception, who, thanks to his vivacious temperament, awakens our interest in his work, which is always distinguished and delicate in its tonality.

In the room assigned to the works of Pietro Fragiaco we find ourselves in the presence of a commanding and rare talent. Mysterious evening strains, soft twilights, find utterance in his canvases; all the world seems sunk in repose and even the waters of the sea seem too listless to ripple. In his lagoon pictures the yellow or drab sails of the fishing boats often make a beautiful contrast with the blue-green of the water. His landscape *The End of the Day*, here reproduced, with its sappy, delicately stippled greens and its background suffused with golden tones is charming in its

effect. Here the painter's masterly management of light has resulted in a truly admirable work.

Another work that deserves mention is the portrait by Arturo Noci, the Roman painter, of a lady in an evening gown of spangled tulle, a *crêpe-de-chine* scarf of violet hue, and a black hat. It is a work that commands attention by the easy attitude of the sitter and the natural expression of her features.

Passing now to Ettore Tito, the most spiritual as he is the most distinguished among contemporary Italian artists, although so recently as last year we saw a special exhibition of his works, the collection shown on the present occasion proves that he has lost none of his youthfulness and freshness, so that it was impossible to refrain from bidding him a grateful welcome, for when contemplating his works one cannot help being filled with a feeling of joyousness. His beach scenes, peopled with naked

## Studio-Talk

humanity whose bodies the rays of the setting sun illuminate with a brilliant glow of light and warmth, are not only attractive pictures but they are veracious transcripts of nature. In *The Wide Horizon* there is a fine play of light on the white bathing gowns of the blond and auburn-haired ladies, while the foaming waves lit up by the sun make one of the most singular contrasts. The artist's picture *The Net* is painted in bold strokes and with much *verve*. The unspeakable charm of colour and the extraordinary technical facility displayed in this work, in which we see not only an impression but expression, excite our admiration. In short it is Tito's resourceful mastery of nature's secrets and his genuine artistic temperament which in these as in other works constitute his great gift.

Amongst the painters of the Venetian group, Alessandro Milesi has harked back to the fluid style of painting, while Trajano Chitarin is all aglow and semi-bucolic in his *Entrance to the Wood*, in which the tree trunk is painted in a fierce red. In this latter painter's work the lyric note is always pronounced.

Coming now to the Lombard group, one must note with regret that Filippo Carcano is very meagrely represented. He is a realist to his finger tips. He has taken scent of the earth with its many and diverse odours; he has looked at it freely and with a keen vision; the verdant, flower-laden pasture inspires in him only a sentiment of affection, and he is on terms of friendship with the rolling clouds, the snowy Alpine peaks and the mountain brook tumbling and splashing from rock to rock. Giuseppe Carozzi's nocturnal landscape reveals to us the sympathetic side of this artist; the intense loneliness of this night, which he depicts so feelingly, with its transparent veil of mysterious shadows, inspires one with a sense of weirdness. The artist's lyric nature is happily revealed in this work, and so, too, is his highly personal outlook.

We may, without any misgiving, pass over the Tuscan and Neapolitan rooms; nor is there any need to linger long over the collection of tempera paintings by Francesco Paolo Michetti. In the room assigned to young artists most of the things appear to have already grown old, and



"THE NET"

BY ETTORE TITO



## Art School Notes

need not detain us. In another of the rooms are gathered together a number of impressions of England and the Roman Campagna by Onorato Carlandi, whose work is familiar to most readers of THE STUDIO, and there are also special exhibits of the works of Scattola, Miti-Zanetti, and Sartorelli, which should not pass without mention, but as the space at my disposal is exhausted, I must refrain from saying more about them on this occasion.

L. Br.

### ART SCHOOL NOTES.

LONDON.—Last summer, in a small gallery in Baker Street, was held the first exhibition organized by the then newly-founded Calderon Art Society, composed of past and present members of the School of Animal Painting in Baker Street. The first

exhibition was so well received that the Society was emboldened to attempt a higher flight, and its second show was held last month in the immediate neighbourhood of Bond Street, at the gallery of the Alpine Club. The enterprise of the Calderon Art Society in taking a West-end gallery was justified by a capital exhibition of paintings and drawings, in which the proportion of inferior work was very small indeed. The show was strengthened by contributions from Mr. W. Frank Calderon, President of the Society, and from Sir Ernest Waterlow, R.A. and Mr. Vereker Hamilton, both of whom have worked in the open-air classes of the School of Animal Painting. Mr. Calderon, who on the opening day of the exhibition received the welcome news that his picture at the Salon had been awarded a gold medal, showed among other things a painting of exceptional quality of a white horse

in a meadow *Study in Sunlight*. Sir Ernest Waterlow sent a group of delicate and sympathetic water-colour landscapes, and Mr. Vereker Hamilton *Roses after Rain*, and one or two other oil sketches of interest.

Miss Florence Walker's water-colour *The Barn*, an interior rich and deep in tone, was one of the most accomplished works in the exhibition. Other good studies in the same medium, hanging close by it, were the *Santa Maria della Salute*, and *The Downs*, by Miss Mary S. Hagarty, and the pastoral *The Day's Work Done*, by Miss Jessie Hall. *The Blue Jersey*, by Miss E. G. Wolfe, showed originality and promise. It was a painting in oil of a girl in a blue bodice and white skirt stopping on her way through a field of green corn to gather flowers and grasses, treated in a curiously individual fashion and with a fine



PORTRAIT OF A LADY

BY ARTURO NOCI

## Reviews and Notices

feeling for light and atmosphere. Another work of originality was Miss Phyllis Woolner's *Blackthorn Blossom*, a picture of meadows, attractive in spite of its somewhat crude greens. *The Lonely Farm on the Marshes*, with the white mist creeping over the damp ground, was perhaps the best of several good landscapes by Miss Grace L. M. Elliott. The drawings in the exhibition included a sheet of studies in red chalk of young whippets, by Miss E. K. Westrup, and another by Miss M. Crabtree of studies of a bloodhound in pencil touched with colour, both worthy of high praise, and some characteristic portraits in pencil by Mrs. H. B. Wiener. Of the many other works of interest it is possible to mention only Mr. Ralph Smith's water-colour *View in Yorkshire*; Miss C. M. Sprott's well-handled *Study of a white pony*; Mr. R. C. Weatherby's portrait; Miss M. Coldwell's *Evening in the Harvest Field*; the military sketches by Mr. J. R. L. French, son of one of our most distinguished soldiers; and the work of Mr. Norman Little, Mr. Edwin Noble, Miss M. H. C. White, Mr. F. Whiting, Countess Helena Gleichen, Miss L. Lockwood, Miss J. Burges, and Miss Hilda A. Walker. Mr. W. Frank Calderon will this year hold the summer out-door classes of the School of Animal Painting, at Henwick, near Newbury, Berks., commencing on the 1st August, and concluding on September 10th.

At the Royal Academy Schools the new regulations, concerning which some information has already been given in these notes, have been issued, and will come into force when the students re-assemble after the summer holidays. The newly appointed curator, Mr. Clark, will, it is understood, supervise the elementary classes that are to be revived in October.

An excellent list of subjects has been chosen for the "Gilbert-Garret" Competition this year. The subjects are as follows:—Figure, "A Festival"; Animal, "In the Shade"; Landscape, "Early Morning"; Design, "A Frieze"; and Sculpture, "The Captive." The competition, which will be held in October or November, is one in which, during the past forty years, all the sketching clubs attached to London schools of art have at some time taken part. This year, for the first time, it is proposed to admit provincial clubs to the competition, of which full particulars can be obtained of the Hon. Secretary, Mr. F. Grey, at 3, Great Ormond Street, W.C. W. T. W.

## REVIEWS AND NOTICES.

*Renascence Tombs of Rome.* By GERALD S. DAVIES, M.A. (London: John Murray) 21s. net. —Although from an æsthetic point of view the renascence tombs of Rome cannot vie with those in Florence, they are, as proved beyond a doubt by the Master of Charterhouse in his scholarly and richly illustrated monograph, quite unrivalled in their historical importance. True there are many lamentable gaps in their sequence, so ruthless has been the destruction of monuments, notably of those once enshrined in the ancient basilica of St. Peter's that should have been religiously preserved as heirlooms of the nation, but those that remain are of great value, touching as they do, says Mr. Davies, "the history and the culture, the art and the letters, the virtues and the shortcomings of their day and city at every point." After summing up in an able essay the qualities that necessarily differentiate funeral from any other class of sculpture—in which, by the way, occurs a beautiful description of the ideal of sleep—the well-known critic passes in review in chronological order the most noteworthy tombs in the Eternal City, giving brief abstracts of the life stories of those they commemorate, defining the peculiarities of each group of sculptors, and noting the greater or lesser success with which they conquered the difficulties incidental to monotony of subject and the many restrictions imposed in its treatment. Specially interesting is the chapter on Gian Christoforo Romano and Andrea Sansovino, with its skilful analysis of the essence of the difference between the plastic art of the first half of the fifteenth and second half of the sixteenth century, but the whole volume is full of suggestion, opening up a field of research that has hitherto been strangely neglected.

*The Craftsman's Plant Book.* Arranged by Richard G. Hatton, Hon. A.R.C.A. (London: Chapman & Hall). 25s. net. Recognising the enormous fund of material which the vegetable kingdom offers to the decorative designer, Mr. Hatton has with commendable industry explored the old Herbals produced in the sixteenth century, which are famous for the engraved drawings of plants to be found in them, and the result is this compendious volume of nearly 550 pages, containing in all more than a thousand illustrations from these drawings, in addition to a number of others made by himself. The old draughtsmen were careful observers and drew accurately from the living plant. They had not, of course, the needs of designers in view, but notwithstanding their obvious intention



## Reviews and Notices

to be literal and naturalistic, there is a certain decorative quality in very many of their drawings which gives them a special interest in the eyes of the designer. It is indeed pleasant to think that though the old herbalists and their lore are no longer of much account in medical practice, the literature in which that lore was enshrined proves to be not wholly useless even in these days of scientific research. Mr. Hatton, who very wisely inculcates the direct study of the living specimen, contributes much useful information about plant morphology and classification, as well as about the old herbals; and the drawings are accompanied by details as to the habits and appearance of the plants figured, which are arranged according to the natural system now usually adopted.

*Charterhouse: Old and New.* By E. P. Eardley-Wilmot and E. C. Streatfield. With four original Etchings by D. G. Cameron, A.R.S.A. (Stirling: Eneas Mackay). Lim. ed., £2 2s. net. Old Cartusians who have artistic leanings will scarcely find a better memorial of the ter-centenary of the institution which is being celebrated this year than this well-produced portfolio. The letterpress, it is true, is not new, being a condensed edition of a larger work of the same name published some fifteen years ago, but in its 32 folio pages it gives a succinct summary of the history of Charterhouse from its foundation to the present time. The *pièce de résistance* of the publication, however, is the series of four etchings by Mr. Cameron, whose plates are now so much sought after by collectors and connoisseurs. Small though they are—the four together would barely cover a page of this magazine—these dainty prints disclose that rare power of expression by means of the etched line which gives such distinction to Mr. Cameron's work; and especially fine in this respect is the one representing *The Towers of Charterhouse, Godalming*. The etchings have been printed by the firm of Goulding, and each is inserted in an ample O. W. mount which effectively emphasises the preciousness of the print.

*Art and Life.* By T. STURGE MOORE. (London: Methuen.) 5s. net.—We have read this book very carefully—and it is not in an easy style to read—and we heartily disagree with the whole tenor of it. The author seems to put a ban upon all spontaneity; and yet it is just in this quality we might, if anywhere, find the nature of genius. Carried to its logical conclusion, it seems to us that Mr. Sturge Moore's argument might mean that art is the last thing an artist should be concerned with if the artist is always to abandon all

that he can do for all that he cannot. Those, like Goethe, who have penetrated into the mystery of art, have always found unconsciousness the realm of genius—that consciousness is the struggle for attainment, not attainment itself. If the artist is never to allow himself to rest at the point of attainment and shower his achievement upon the world, his struggles are for himself alone and vain in any other respect. That which sways us, that which is communicated to us in a work of art, is the thrill of the artist's own pleasure. That is the only torch at which outside recognition and enthusiasm are to be lit. If the artist is not to accept the resting point at which he is at home, in which he shows his power and exalts us, his pilgrimage in this life is a prolonged piece of tedious egotism. He is like a flower that would ever postpone its flowering in the hopes of we know not what. We hope we have misunderstood Mr. Sturge Moore, but we would like him to search again, and this time for the unconscious element in genius.

*History of Indian and Eastern Architecture.* By the late James Fergusson, C.I.E., D.C.L., &c. Revised and edited, with additions, by James Burgess, C.I.E., LL.D., &c., and R. Phené Spiers, F.S.A., F.R.I.B.A. (London: John Murray). 2 vols., 42s. net. Fergusson's work on Oriental Architecture has always been held in high esteem, but in the interval since its first appearance some thirty years ago, a busy band of explorers have been at work and important material has been gathered together, notably by the Archæological Surveys organised by the Government of India. Hence the need for a new edition in which account is taken of these investigations. In the original edition that portion of the text which dealt with the architecture of India itself occupied 610 pages, but in the new edition this portion has in the hands of Mr. Burgess grown to 785 pages, while the section on Eastern architecture (embracing Further India, Java, China, and Japan), which has been largely re-written by Mr. Spiers, now takes up 163 pages as against 100, and in both sections a large number of new illustrations in half tone supplement the original woodcuts. Coming as it does at a time when a concerted effort is being made to further the study of Indian art and archæology, the work as now revised and enlarged should meet with a cordial reception, not only from students, but also from the cultured Anglo-Indian public at large, who have been rather apt to regard with indifference the remarkable creations of the ancient architects and sculptors whose

## Reviews and Notices

genius is indelibly stamped on numberless temples and palaces.

*Description of Chinese Pottery and Porcelain.* Being a translation of the *T'ao Shuo*, with introduction, notes, and bibliography by STEPHEN W. BUSHELL. (Oxford: The Clarendon Press.) 14s. net.—Students and collectors of ancient Chinese pottery and porcelain owe a debt of gratitude to Dr. Bushell for his painstaking researches in this field, and that debt is greatly increased by the publication of this conscientious annotated translation of the *T'ao Shuo*, a work written in 1774 by Chu Yen or Chu T'ung-Ch'uan, of Hai-Yen, and giving besides a detailed description of specimens belonging to various dynasties a specially interesting account of the processes of manufacture during the Ming dynasty. The work was apparently compiled from a large number of ancient books, a list of which is given in the bibliography appended by Dr. Bushell to his translation. It has a value to others than collectors, for as one of the Chinese editors of a later edition says in his preface, it may not only be classed as "an official guide for the potter," but may even be ranked as "a useful book on the history of the Reigning Dynasty." "Our successors looking back to the present time may know from the porcelain produced the kind of government, so that it must not be deemed only a subject of research and discussion for scholars of artistic culture."

Messrs. T. C. & E. C. Jack have followed up their two-volume publication, called *Beautiful Flowers and How to Grow them*, by a series of monographs on favourite species of garden plants, both ornamental and esculent, which will be sure to interest all who take a delight in gardening. The series is edited by Mr. Hooper Pearson, Managing Editor of the "Gardeners' Chronicle," and the first two volumes of the series deal respectively with *Sweet Peas* and *Pansies, Violas, and Violets*, the former being written by Mr. H. J. Wright and the latter by Mr. W. Cuthbertson, J.P., and Mr. Pearson. Each volume contains eight coloured plates, and the price, in cloth binding, is 1s. 6d. net. We have also received from Messrs. Jack the first two parts of a new serial work, to be completed in seventeen instalments, entitled *The Book of Decorative Furniture: its Form, Colour, and History*, which proposes to treat comprehensively of interior decorative woodwork from the days of antiquity down to the Sheraton period. The successive parts (2s. 6d. net each) will contain several colour plates in addition to numerous text illustrations.

Under the title, *Writings by and about James Abbott McNeill Whistler* (10s. 6d. net), Messrs. Otto Schulze and Co., of Edinburgh, have published a comprehensive bibliography of Whistlerian literature compiled by Don C. Leitz, who in his introduction gives an interesting account of the way in which "*The Gentle Art of Making Enemies*" came to be written and published under that title.

*Early English Glass*, by DAISIE WILMER, which comes to us from Mr. Upcott Gill (6s. 6d. net), appears to be in the main a reprint of articles which have been contributed by the author to "The Bazaar," but none the less will be found a very useful handbook for the collector of old glass. The book deals with the productions of the 16th, 17th and 18th centuries, and among the numerous illustrations many curious and interesting examples are shown. From the same publisher we have received a copy of Mr. Gunn's revised and enlarged edition of Downman's *English Pottery and Porcelain* (6s. 6d. net), containing a compact and well illustrated account of the multitudinous species of pottery and porcelain produced in this country, and many hints to guide the collector in identifying genuine pieces.

Mr. Edmund Hort New has added one more to the series of drawings of Oxford colleges upon which he has been engaged for some time past, and in which he has followed the bird's-eye method adopted by David Loggan in his *Oxonia Illustrata* of 1675. This latest addition shows Wadham College, viewed from the west, and the whole forms a picturesque and accurate presentment of the buildings as they appear in the present year, which marks the tercentenary of its foundation. The drawing has been reproduced in photogravure by Mr. Emery Walker, and is published at 15s. net, the Fine Art Society, of 148, New Bond Street, being the London agents.

As many of our readers indulge in out-door sketching at this time of the year, we would call their attention to a special series of "matt" colours prepared by Messrs. Lefranc & Co., of London and Paris, which on account of their quick-drying properties are especially suitable for use in the open, and can also be used for canvas, silk, and other textile fabrics. Messrs. Lefranc also make a series of colours ground in egg-yolk (Vibert's process), and the excellence of these and the many other varieties of colours made by them has been acknowledged by eminent artists, British and foreign, among others by the eminent French painter, M. Détaillé, for his picture of King Edward VII. presenting colours to the Territorials.



## *The Lay Figure*

### THE LAY FIGURE: ON THE WAY TO ATTAIN EXCELLENCE.

"EXCELLENCE does not consist in multiplicity of detail, nor in bare simplicity; difficulty is not art, nor is ease," said the Art Critic. "What do you think of that as a statement of æsthetic principles? It is the saying of an ancient Chinese artist, but it seems to me to bear quite appropriately upon our modern practice and to be singularly up to date."

"I do not think much of it," replied the Art Master. "It is one of those vaguely oracular remarks which are supposed by people who know no better to be profound because they are not particularly intelligible."

"You mean that you do not think much of it because you do not understand what it means," laughed the Man with the Red Tie. "Now, I feel that it is decidedly illuminating and that it provides much food for thought."

"But what is there in this saying except a bare statement of obvious things?" cried the Art Master. "We all know that there is nothing meritorious in either the exaggeration or the neglect of detail in art work, we are quite sure that a thing is not necessarily good either because it is done with ease or with difficulty; as these are matters of common knowledge, why dig up an ancient saying to prove what no one questions?"

"Do we know all these things?" asked the Critic. "If you judge our knowledge by its results—the only way in which it can be judged—you will find, I think, that we are quite as much in need of a warning as were the particular people to whom long ago this Chinese artist addressed his remarks."

"Surely we have made some progress during the lapse of ages," pleaded the Art Master. "Do you not credit the modern teachers and workers with any shreds of common-sense?"

"Is art ever directed by common-sense?" broke in the Man with the Red Tie. "I should have thought that such a combination was an impossibility."

"No, it is not impossible, but I must admit that it is uncommon," returned the Critic. "And I certainly do not see that during the lapse of years any progress has been made in what I should call the rational recognition of artistic responsibilities. I give all artists credit for aiming at excellence, but how many of them there are even now who evidently believe that it lies in recording a super-

fluity of details, how many more pin their faith to the barest simplicity! See what a number of them waste their energies on things so difficult that they are practically impossible, and what a number of others shirk all difficulties and trust merely to manual facility. Truly, the old Chinaman would find himself absolutely justified by the condition of modern art—no living critic could speak more to the point.

"You may be right," sighed the Art Master; "but I do not see how such a condition of affairs can be altered. The art of any period is simply a reflection of the life of the time, and if that life is dominated by fashions there will be fashions in art too."

"Quite so. But it is just this dominance of fashion that the teacher must combat if he wishes to encourage that rational sense of responsibility for which I am asking," replied the Critic. "Upon him lies the duty of showing to his students the direction in which excellence is to be sought. He must warn them persistently against the tendencies which would lead them out of the right track; he must make them understand the danger of giving way to fashion, and he must force them to realise their obligations."

"Ah, yes! How is he to do that?" cried the Art Master.

"By making them, I take it, realise that in all arts the end arrived at is of greater importance than the means by which it is attained," answered the Critic. "The student cannot learn too early in his career that excellence is only within the reach of the artist who thinks. He must be an efficient craftsman, of course, because he cannot express what is in his mind if he has to struggle against his own executive incapacity, but he must see plainly that the technical devices he learns are only meant to enable him to state convincingly ideas that are valuable because they are personal to himself. He must rid himself of the delusion that the purpose of his work is immaterial so long as it is capable in execution. If his only idea is to show how clever he is, there is no hope that he will ever arrive at excellence. He may achieve notoriety by following the fashion of fussy elaboration or by adopting the affectation of exaggerated simplicity, but he will never rank among the artists who count, because he will always be thinking about himself and not about his art."

"Will you ever induce artists to think about anything but themselves? Ah, I wonder!" laughed the Man with the Red Tie.

THE LAY FIGURE.

## Harry Eldredge Goodhue

### HARRY ELDREDGE GOODHUE, WORKER IN STAINED GLASS BY FREDERICK W. COBURN

THE dedication of the Brown Memorial Window in Emmanuel Church, Newport, R. I., in 1902 proved that there had appeared an able designer in stained glass who understood conformity to the spirit of Gothic architecture as practised in this country. The large window, a mosaic of small bits of brilliant glass, involving many scenes from the life of Jesus, was designed and executed by Harry Eldredge Goodhue, known for the most part up to that time as brother of a distinguished architect, member of a firm which follows the Gothic tradition.

Since 1902 Harry Goodhue has become an important figure in ecclesiastical art in the United States. From the shop near Harvard Square overlooking the ancient burying ground and Cambridge Common has come in the last half decade a series of admirable windows, consonant with the modern Gothic impulse. Among them have been the Corey Memorial, All Saints Church, Brookline, rich and intense in color; a distinctly mosaic window for the First Presbyterian Church, Springfield, Ill.; the Peabody Memorial, St. Matthew's Cathedral, Dallas, Tex.; Walker Memorials, St. Mary's Chapel, Walkerville, Ont.; Sprague Memorial, First Presbyterian Church, Pasadena, Cal.; Tuckerman Memorial, Church of the Ascension, Ipswich, Mass.; Church of the Holy Family, Latrobe, Pa.; St. Stephen's Church, Cohasset, Mass.

The commissions for these and many other works have been executed professionally by Mr. Goodhue himself, by his associate, Walter G. Ball, an Englishman, and, so far as the glass painting goes, by craftsmen reared in the English school. Stained glass is a considerable industry in eastern Massachusetts; in no shop of the section are there ordinarily more evidences of activity than in the Goodhue establishment.

Mr. Goodhue's philosophy of art is based, if I understand him correctly, upon voluntary acceptance of limitations which at one time were imposed, without the worker being conscious of their existence, by the very conditions of the craft. The medieval workers in stained glass of the Thirteenth and Fourteenth centuries, circumscribed as to their knowledge of chemistry, of draughtsmanship, of literature and history, produced glorious masterpieces. The possibility and desirability of embracing such of the limitations of medieval art as may be assumed without causing the work to seem absurd



HUNTRESS MEMORIAL WINDOW  
CHURCH OF THE EPIPHANY  
WINCHESTER, MASS.

BY THE HARRY  
ELDREDGE  
GOODHUE CO.

or inept have, of course, been asserted frequently. Not a little of present-day work in the arts and crafts undertakes to make Twentieth-century ideals conform to Thirteenth-century pattern. And the



## Harry Eldredge Goodhue



WESSON MEMORIAL WINDOW  
ST. PAUL'S CHURCH  
MILWAUKEE, WIS.

BY THE HARRY  
ELDRIDGE  
GOODHUE CO.

attempt is often by no means unsuccessful, given intelligence, good taste and sanity on the artist's part. Merely to imitate the crudities of draughtsmanship of Thirteenth-century glass or sculpture invites ridicule. The drawing of the figure and its accessories obviously must accord with recognized academic standards. Use, however, of the very simple materials and technical processes employed

by the medieval artists may be of great assistance in arriving at a beautiful result. The case is precisely that of the easel painter who deliberately rejects the possibilities of a palette filled with the products of the color shop in favor of employment of but three standard primary colors. Rightly, from the standpoint, at least, of his own temperamental needs, Mr. Goodhue abstains rigidly from many of the materials and processes used by American contemporaries.

The familiar history of the rise, apogee and decline of the art of stained glass in the Middle Ages, and the Renaissance, unquestionably offers a certain support to the neo-Gothic *parti pris*—this without reference to the broad question of the propriety of the rivalry between Gothic and Renaissance, which to some of us who try to be both catholic and eclectic seems to be amusing rather than necessary.

It must, at all events, be admitted as a historical fact, making due allowance for the magnificence of some of the stained glass work during the Renaissance, that the art of stained glass degenerated steadily during the Sixteenth and Seventeenth centuries, until it became virtually one of the lost arts, and that it was restored to dignity only in the age of Pugin and the Gothic revival in England. It may also be conceded, without comparison working either to the detriment or the glorification of American practices, which have introduced an entirely new note into the art, that under this British impulse, particularly after the first craze for literal imitation of crudities of early draughtsmanship had passed, much very admirable glass has been produced. The potent influence of Burne-Jones and William Morris has lasted down to this day. Contemporary English glass has qualities that entitle it to at least such an esteem as we accord to the best of present-day British painting.

Mr. Goodhue has come to be considered an American representative of the English school of artists in stained glass. His original impulse, it is true, was not insular. He started from severe study of the windows of Chartres and other French cathedrals. His earlier windows lacked the suavity and refinement of line and modeling which has become traditional among the English designers. The constructive genius of the medieval French, their fearlessness, their sense of architectural logic taught valuable lessons during the years of investigation and experimentation prior to the making of the great window at Newport. In this regard Mr. Goodhue showed himself at the outset possessed of the American's ready sympathy, with the Latin enthusiasm for logical style—precisely as our foremost



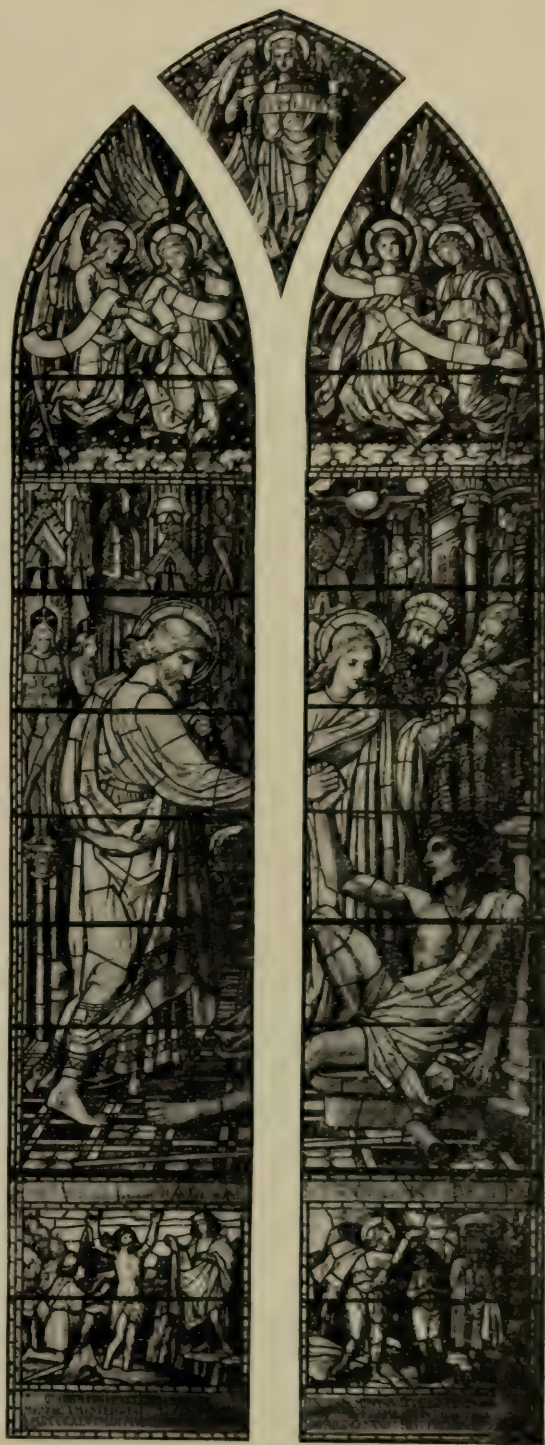
## Harry Eldredge Goodhue

literary exponent of the principles of Gothic architecture, Prof. Charles H. Moore, of Harvard University, has always championed the superiority of the French cathedrals over the English cathedrals as regards beauties of construction and ornamentation.

More and more, however, the American architects who are creating an ecclesiastical art based upon Gothic models appear to become sympathetic with their fellow professionals in England. Reproduced and readapted designs of English churches are being embodied in American cities and villages. Whether the Gothic of more southern latitudes would or would not be better adapted to these latitudes is neither here nor there. The circumstance remains. Vestrymen and building committees want English Gothic and they get it.

The glass, too, that goes into the windows of such Gothic churches must, naturally, correspond in design and execution with the architecture. Practical conditions of the craft help on the tendency. The most satisfactory materials and implements used in making a glass window in the Gothic style are purchased in London. If there is a demand for trained assistants these can best be secured from England, the more especially since most of the Germans who have learned the art are devotees of the practice of painting pictures in enamel colors on glass.

These and various other considerations, including the cooperation of Mr. Ball, whose draughtsmanship resembles that of the English artists in its delicacy, have of late sensibly altered the character of work from the Goodhue shop. The technical basis, nevertheless, remains about as it was when Mr. Goodhue first became prominent. Examination of the details of the Brown Memorial Window showed that, like the windows in Thirteenth-century cathedrals, it was essentially a mosaic of small bits of brilliantly colored glass—cut exclusively from sheets of "pot metal," ordinary glass stained throughout by admixture of various oxides and containing little bubbles and accidents of thickness, which make it artistically interesting, or from flashed glass with color on a single side. The pieces of glass were all of the simplest shape possible, in accordance with a limitation which was imposed in the old days, before the invention of the diamond cutter, when lines across the glass were softened somewhat with a red-hot iron and the required pieces laboriously chipped off. Black leadings were used fearlessly, as in all early Gothic work, where the lead was regarded as an essential part of the decorative scheme, making up into an intricate and beautiful network of lines



CARTOON SALLY MEMORIAL  
WINDOW, ST. STEPHEN'S CHURCH  
COLORADO SPRINGS

BY THE HARRY  
ELDRIDGE  
GOODHUE CO.

and enforcing a very proper conventionalization. There was little painting or "shading," in accord-



## *M. Evergood Blashki*

ance with the aim of securing decorative rather than pictorial effect. The blues, greens and reds were intense; tone was obtained not through passages of grisaille or of subdued tints, but through clever interplay of dark against light, of warm against cold—the small individual notes fused into a large color harmony.

The total impression, in brief, of this Newport window is one of the glow and sparkle of a mosaic of jewels, and this has been the unfailing characteristic of the artist's subsequent work. He has sought color through harmony of colors, not tints. He has shunned neutrality. He has developed a quality peculiarly appropriate to the Gothic church with its broken lights, its deep recesses, its low-toned woodwork and stone work. The quality is one which would be less appropriate to the ornamentation of a playhouse, a hotel or a railroad station designed by an architect trained at the Beaux Arts. Its excuse is that the purpose in hand is remarkably well served.

The excellence of Mr. Goodhue's design, both in the large windows and in some of the smaller works shown from time to time at the headquarters of the Society of Arts and Crafts in Boston, conquers any prejudice which a modern with liking for even the elegant banalities of neo-classical art and with distaste for the theological obsessions of some of the participants in "the Gothic quest" may have felt against it before becoming familiar with it. His

glass does not seem to me to be even open to the objection which many of us prefer, a little hesitatingly, against a good deal of current production in the arts and crafts, that while honest, sincere and simple it lacks evidences of zest and enthusiasm. In Mr. Goodhue's work there is a snap and brilliancy which transcends manner and school and is purely personal. Quite possibly, to paraphrase from Mr. La Farge, his ideals are of a nature to exact the Gothic pattern, but one feels that, despite differences and rivalries, the man who executes beautifully within the prescriptions of this pattern is still not so far away in spirit as possibly he himself imagines from other strong artists of the United States who are painting notable pictures and modeling sculpture which has challenged the admiration of Europe.

M. EVERGOOD BLASHKI  
BY HANNA ASTRUP LARSEN

THE fresh, wild tang of nature, which is never "finished and finite," but always pressing on to new forms of energy, is preserved in Mr. Blashki's work. Yet he labors long and earnestly over his pictures, to add depth and atmosphere, and to give them the iridescence of sunlight. But while doing so and using a palette set with the finest nuances of color, he avoids the pitfall of overfinish, as well as that of crudeness. There is no unreadiness, but always promise.

The phase of nature that Mr. Blashki likes to portray is not the unfettered virgin wildness of the Australian plains, where he spent his boyhood and early manhood. Neither is it nature in powder and patches, as in the Old World gardens, nor yet nature with her hair parted in the middle and combed with water, as in our parks. It is, rather, some bit of rugged New England scenery, where mother earth and her children meet in a friendly and neighborly way.

Children out with their berry baskets, playing about the roots of some druidic tree, or leaning against rocks that might



A LAKE

BY M. EVERGOOD BLASHKI



Owned by Louis Ettlinger, Esq.

LANDSCAPE

BY M. EVERGOOD BLASHKI

A characteristic Blashki idyl is *The Dogwood Tree*. The cool, deep blue of the sky softens near the horizon into a lambent, atmospheric yellow, seen only on warm, clear summer days. The white blossoms of the tree, faintly tipped with pink, are of such feathery lightness that they seem wafted on the summer air. But for the dark, firmly drawn boughs of the tree they would be a part of the cloud world, blending in with the tiny specks of vapor floating against the sky. The shadows of the boulders are blue-

black in their coldness, but edged with lines of new grass, thus conveying the sense of transition from spring to early summer. It brings a feeling of growth and development and of a nature quickened by the life force. The red caps of the children add a vivid note in a color scheme of unusual beauty.

Similar in theme but very different in treatment is *Spring Woods*. It is painted in the pure tints of early spring, the sky a clear blue, the trees covered with the gemlike brightness of leaves just unfolding to the sun. It is full of fresh, delicate feeling. The little descendants of the Puritans that play around the roots of the trees seem caught by the spirit of joy in the air and gambol with a more elfin lightness. Again the artist has resisted the temptation to overfinish his foreground, and the suggestive treatment of rocks and vegetation is skillfully used to enhance the bright spontaneity of the whole.

Something of a departure from his usual style is *Jagged Island, Maine*, a wild, massive jumble of rocks, with the quiet of ages over them. There is no sign of life, except the birds circling with outspread wings around the highest peaks. It might easily have been a gloomy picture, but there is something in the bold, vigorous handling of the rocks and in the opalescent quality of the pale gray sky that gives it the joyous, vibrant note peculiar to Mr.



## M. Evergood Blashki

Blashki's work. He has managed to convey the sense of immensity without the conventional device of a distance, a middle distance and a hazy, shimmering horizon. The rocks of the foreground cut right into the low sky line, yet there is a sense of vast stretches.

The same is true of several smaller upland pictures, where the sense of space is conveyed by some arrangement of the planes without resort to the graded distances. The touch of human nearness is often given by some sign of man's work, such as a few piled-up rocks or an old fence.

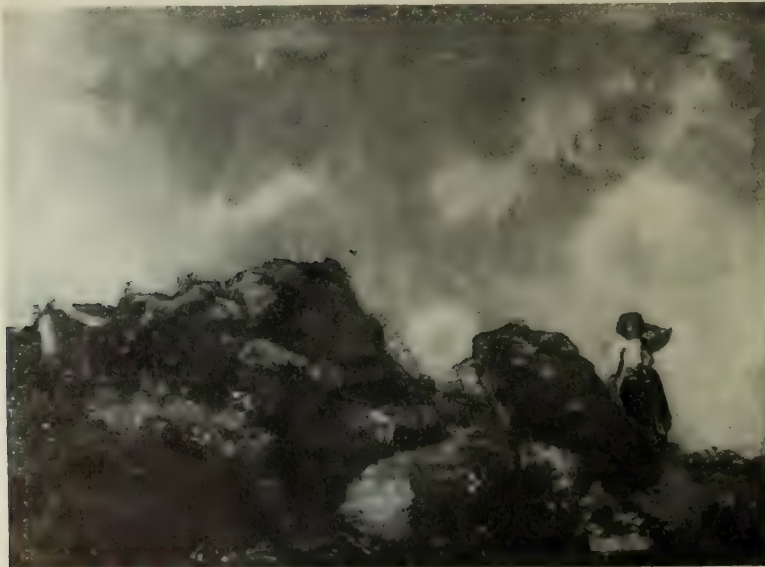
In *A Lake* the artist has given his love of color full play. He has also shown that he can paint hazy, shimmering distances when he chooses. The picture defines the outline of a small lake set between rounded hills, with a brook trailing from it through a ravine. Over these simple masses of form the

slanting rays of the sun play through the mist like a dance of the seven veils, sometimes flashing a gleam of blood red, sometimes throwing a pall of gray and again gliding through a thousand subtle gradations of color.

Mr. Blashki has learned to know nature in the free outdoor life of Australia, where he grew up. He was educated in a public school of the English type. He came from Australia to San Francisco ten years ago and worked for the newspapers in that city. In about a year he decided that if he was to do what he considered his real work he must cut loose from the daily tasks of the office. He then went to New York and threw himself with all his strength into the task of painting.



A CHARACTERISTIC PAINTING BY CHARLES EBERT, ONE OF THE YOUNGER MEN WHOSE WORK HAS BEEN ATTRACTING ATTENTION



Owned by Howard de Forest, Esq.  
THE ROCKY HILLTOP

BY M. EVERGOOD BLASHKI



WINTER LANDSCAPE  
BY CHARLES EBERT



## *Germantown Cricket Club*

### **A** PICTURESQUE SPOT AT THE GERMANTOWN CRICKET CLUB BY MABEL TUKE PRIESTMAN

ABOUT the middle of the fifteenth century the Italian Renaissance brought the formal garden into England, and from that time many varieties became popular, until they resulted in the English tea gardens, which were so frequently copied by our colonial ancestors when gardens were being coaxed into existence in the wild and uncultivated lands of New England.

The formal garden belonging to the ladies' club house in the grounds of the Germantown Cricket Club is a copy of one of these old English tea gardens, and was carried out by a club committee without the aid of an architect. The main grounds were laid out and the club houses designed by Kim, Meade & White, of New York, but the garden was an afterthought, and was given to the club by its lady members.

The cricket ground is noted for its beautiful iron gates and high brick walls, broken at intervals by iron railings. This idea was carried out in miniature for the enclosure of the formal garden, which is half hidden by a luxuriant curtain of vines and blossoms. Inside this wall lies a bordering hedge,

screened by tall hollyhocks and brilliant-colored iris. At the lower end of the garden a row of Lombardy poplars make a beautiful background and serve to hide the stables.

A tiled pavement leads from the ladies' club house to the garden, which is reached by means of a short flight of stone steps. In the center of a sunken space is a picturesque sundial. All around the grassy plot in which the sundial is set lie formal beds of blooming plants, which are changed as the season advances, so that most of the year the garden is brilliant with the blaze of Old World flowers.

On entering the garden a pergola is found on the right, almost covered with red rambler roses, which are trained on trellises planted between the supporting columns. The colonial furniture is copied from that of Carpenter's Hall in Philadelphia—an old building still in good preservation, where the First Continental Congress met in 1774. Variety in the designs of the furniture has been obtained by having some of the seats made in half circles, and yet carried out in the same design as the straight, high-backed settles. These are placed in rounded recesses, which form part of the uneven wall that surrounds the garden. Partly screening each seat is a well-trimmed shrub.

The garden is laid out in circles, crescents, trian-



GARDEN

GERMANTOWN CRICKET CLUB

## *Germantown Cricket Club*



GARDEN

GERMANTOWN CRICKET CLUB

gles and other formal designs, which are separated by gravel walks. The plants selected are of a hardy nature, that do not entail a great deal of care. Roses are everywhere—so much so that the garden is often spoken of as the “rose garden”—the delicious scent of which is wafted out to the passer-by. The crowding abundance of leaf, bud and blossom is part of the charm of this exquisite garden. The intermingling of flowers with herbs and the delicate perfume of great clumps of lilies-of-the-valley appeal to the senses. From early spring to late autumn the garden is ablaze with flowers, beginning with the early crocuses and daffodils. Such old-fashioned plants as sweet williams, phlox, snapdragon and hollyhocks are found here in rich profusion. Morning glory partly covers the enclosure, ringing its changes of white, pink, purple and delicate mauve flowers. It is a swift grower and copious bloomer, but it is not allowed to hide the architectural details which are the chief charm of this exquisite little tea garden.

THE first annual convention of the American Federation of Arts, says *Art and Progress* for July, was held in Washington on the 17th, 18th and 19th of May. Delegates from about one hundred affiliated organizations were in attendance. The terri-

tory covered by representation was nation wide, extending from San Francisco to Boston and from Chicago to New Orleans. With but few exceptions the programme was carried out as announced, only three of the promised speakers disappointing, and their places being supplied. Indeed, the programme was so full that little time was available for open discussion; too little, perhaps, though opportunity for the exchange of opinion was given at the receptions tendered the delegates on Tuesday and Wednesday evenings by Mr. and Mrs. A. J. Parsons and the trustees of the Corcoran Gallery of Art, respectively. From first to last a spirit of unanimity and harmony characterized the meetings, and notable, likewise, was the catholicity of the interest displayed. Whether the subject under discussion concerned the arts and crafts, a problem of education or a matter of civic art, it received equal attention from all. There was, perhaps, nothing very radical in the addresses delivered, nothing that would have been likely to have induced heated argument, but facts were faced squarely and many thoughtful suggestions made. The value of such a convention cannot, however, be estimated by the programme alone. The assemblage of such a body is in itself a stimulus. Direct contact with others of like interests is bound to strengthen endeavor.



## Miniatures by Miss Hills

### THE MINIATURES OF MISS LAURA HILLS BY FRANCES DUNCAN

FROM her first exhibition of miniatures, the work of Laura Coombs Hills has always been peculiarly interesting and refreshingly individual.

Miss Hills was born in the old seaport town of Newburyport; her academic training was exceedingly slight—some work during three winters in the studio of Miss Helen M. Knowlton, in Boston, three months in New York at the Art Students' League, where she was in the portrait class of William M. Chase, and two months at the Cowles Art School. She was never taught miniature painting—it is interesting, almost amusing, to note that of our miniaturists those whose work is of the most enduring worth were never "taught" that particular form of art.

Some fourteen years ago miniature painting occupied a small and not very brilliantly lighted corner in the field of American art. The only miniaturists of note were Mr. Baer, now president of the American Society of Miniature Painters, and Mr. Josephi. The miniature was still the miniature of tradition, a detailed, polished little painting; in fact, so carefully polished as almost to shine. For with the miniature, as happens with other forms of art when in need of a revival, the form of the earlier masters was followed without their vitality, the mold without their breath of life. Instead of using their footprints on the sands of time simply to indicate the direction, artists were still carefully and laboriously stepping in the marks.

It was at this time, at a slender exhibition of miniatures, that Laura Hills made her first appearance, exhibiting a little group, the portraits of *Seven Pretty Girls of Newburyport*. Into the heavy atmosphere of correct, conven-

tional miniature painting the entrance of these little ivories, warm and aglow with life and color, fresh and new in their viewpoint, sincere with an almost naive sincerity, was like a breath of fresh air in an overheated drawing room or the wind on the dry bones of Ezekiel's vision.

Since then miniature painting has won for itself a very definite place in American art. There are the few who are doing beautiful and enduring work—for the past dozen years have brought to the front such artists as Mrs. Fuller, Miss Alice Beckington, the late Theodora Thayer, whose work was marvelously full of character and charm; there are also the many who follow in their train at a greater or less distance, for the wide-flung doors of the miniature exhibitions seem almost as catholic in their welcome to newcomers as those of Ellis Island. But one can always turn to Miss Hills's work with



THE BUTTERFLY GIRL

BY LAURA COOMBS HILLS

## Miniatures by Miss Hills



PORTRAIT

BY MISS HILLS

a sense of positive refreshment. Her painting has, of course, become more varied, more subtle, wider in its scope, but, although having gained in depth and vigor, her work has never lost its unhesitating directness, its delightful spontaneity.

Miss Hills is a born miniaturist. Her portraits are not large portraits done small, but essentially miniatures; they have that exquisite jewel-like quality peculiar to the miniature in the hands of the few masters of this exquisite and lovely art, the quality which will always make miniature painting a thing apart. Also, she has a wonderful sense of scale; her miniatures could neither be smaller nor larger without missing some of their point, losing something of their perfectness.

In her painting she always gives one the impression of knowing precisely what she wants to do and doing it with ease and sureness; of having something to say in art and saying it with force and certainty.

There is nothing of feminine timidity, never any mere prettiness; her work is strong, vital, large (except in actual inches) and never monotonous; in fact, in Miss Hills one expects the unexpected. Her color is peculiarly fresh and clear, and pure in tone; never does it look worried out of its integrity by a changing purpose in the artist. It is probable that the rapidity with which she works, the comfortable faculty of knowing exactly what she wishes to do,

has something to do with this delightful quality in her color.

Her backgrounds show astonishing inventiveness and resourcefulness, and the relation of the sitter to the background is a thing which from her receives evidently very careful study; and yet, original and daring as she often is here, she never gives one the impression of being intentionally unusual; daring effects in color are never used for the sake of astonishing folk, but to accomplish a definite artistic purpose. Take, for instance, her well-known *Flame Girl*—the intense background brings out the cold, pure color of the face with an almost dramatic value very effective, but few artists would have thought of it, which is one reason why this miniature attracted so much attention, though I doubt if Miss Hills herself considered it very unusual; to her it was a most natural thing to do. There is always a refreshing variety in her composition. It is a far cry from the *Butterfly Girl*, a thing of an exquisite, light and filmy delicacy—of “wingy mysteries,” Sir Thomas Browne would say—to the portrait of *Persis Blair*, in which even the background echoes the



PORTRAIT OF  
MR. ARTHUR HARLOW

BY MISS HILLS



## Miniatures by Miss Hills



THE FIRE OPAL

BY LAURA COOMBS HILLS

quaint seriousness of the wholly delightful child figure.

It is this originality in scheme and composition, this almost dramatic instinct, which has made her work as a painter of portraits less noticed, perhaps, than for its decorative beauty. That is, the expression of her own personality has interested folk more than her ability to express the personality of another, which is a different thing. In fact, this imaginative quality frequently gets the upper hand in her painting and her intention seems to find what decorative thing she can make out of her sitter, rather than to discover what manner of person he is and body this forth on the ivory; to fit him, or more likely her, into a preconceived color scheme rather than to fit her scheme to the personality of her sitter. This is more noticeable in the later work than in the earlier; at all events, one sometimes wishes she would take

out the artist's license and paint a purely imaginative thing—*Lamia*, or *Isabella* with her pot of basil, or *Puck* on a dragon fly, and then, having satisfied her decorative instinct, paint a portrait pure and simple. For Miss Hills can paint portraits. Her miniature of *Alice Brown* is full of insight and penetration. The portrait of *Mr. Arthur Harlow* has all the breadth and dignity of a large portrait with the charm peculiar to the miniature. There is the charming little head of *Dorothy S.*, frank and altogether lovely; the miniature of *Miss S.*, and the portrait of little *Miss Hale* of the last exhibition is as wholly delightful a child portrait as one could ask.

For in Miss Hills there is that uncompromising truthfulness of the New Englander, although her interest in texture, in color and in composition makes this not always prominent; none the less it is an underlying quality and again and again comes out strongly in her portraits.

Miss Hills was the first miniature painter elected to the Society of American Artists.



DOROTHY

BY MISS HILLS

## *Prehistoric Pottery of Costa Rica*



CENTRAL AMERICAN POTTERY

FROM NICOYA

### THE PREHISTORIC POTTERY OF COSTA RICA BY ANNE HEARD DYER

TO BEGIN with the end of the matter, Costa Rica has one of the finest pottery museums in the world. That seems a strange thing to say of a little country that—to speak metaphorically—could be put into one of New York's pockets. The entire figure of Costa Rica's population, including negroes, Indians, Spanish and a scant sprinkling of English, Germans and Americans, may be placed at three hundred thousand. That of San José, the capital and chief city, at fifteen thousand.

The pottery of to-day is the revival of the most ancient of the arts. I say arts advisedly, as at a recent convention pottery was for the first time admitted to the rank of the fine arts, where, indeed, it truly belongs. But even more truly does the pottery of ancient, prehistoric times demand a position of dignity and reverence. Crude as much of it may be we behold in it the first almost formless gropings of the human mind after beauty of form and design. Its use, as we all know, was in the beginning strictly that of utility. Its earliest form was probably that of a clay dish to cook and to hold food, and it is not improbable that women were the inventors of this oldest of all the arts.

At the "Museo Nacional" of San José, a low, adobe, tiled building, tucked away around the corner from the sumptuous marble national theater, the interested visitor, if he happens to be a bit of an antiquary, may discover treasures undreamed of

in his philosophy. One of the wonders of this time is that it enable us to unfold the pages of the past. And in these low, well-lighted rooms a marvelous past is outspread for him who runs to read.

From the long-forgotten graves of forgotten dead tribes of Indians comes forth a whole buried civilization. His household gods, his implements of war and the hunt, his sacred treasures, his articles of daily use—all the things he loved and lived with—silently reconstruct that outworn phase of life into a picture of living reality.

Such resurrections of the buried ages are no uncommon thing in this era of research and discovery. Some one has recently said that "a time may easily come when we shall see the great outburst of science in the nineteenth century as something quite as splendid, brief, unique and ultimately abandoned as the outburst of art at the Renaissance." And so it may even be that some hundreds of years hence this period of civilization may be reconstructed by the evidences of a science the principles of which are utterly forgotten, and the telephone, the wireless and many other adjuncts of our age may constitute the basis for the fairy tales of a far-off posterity. At any rate, however that may be, it seems strange that side by side with this remarkable pottery of a dead and gone time exists the Costa Rican pottery of to-day, in its crudest and most elementary forms. In the crowded market place (Mercado) of San José the pottery stalls are among the first to strike the eye, with their glowing terra cottas. Eagerly one approaches, expecting to find some curious and interesting wares in this product of the native In-



## *Prehistoric Pottery of Costa Rica*

dian, but with disappointment it must be acknowledged that there is really nothing worth even the few cents asked for it. The rude shapes of bowls and jars are monotonously repeated, with almost no attempt at ornamentation or variety. Yet only a few blocks away, free for all to see, are thousands of beautiful shapes, with an almost endless variety of design and individual treatment.

Senor Alfaro, the director of the museum, will tell you in his polite and correct English phrases that this Museo is only ten years old, and that twenty years ago Costa Rica was considered very uninteresting from an archeological point of view. Then only a few of the simplest specimens were known—small tripods in red and yellow clay, an occasional rudimentary figure in stone, metates, grindstones, similar to those used at the present day. It was in building the railroad from Port Limon to San José—a herculean undertaking—that specimens began to be unearthed in large numbers, and a gardener was the first to make a collection of these fragments. Bishop Thiel, the bishop of Costa

Rica, was the first collector of note. About the same time a rich merchant of Catago, Ramon Troya, began to make his great collection, the major part of which was obtained from Agua Caliente (Hot Springs), a spot about two miles from Catago.

The process of collecting this pottery differs somewhat from that used in excavating Indian mounds or shell heaps. In Central America mounds are unknown, and in the interior shell heaps equally so, but graves abound. These are easily recognized by the rude circle of stones marking them, and, being shallow, from two to five feet in depth, the wonder is that they were not discovered long ago. These graves are for the most part about three feet in depth and five and one-half feet in length. The sides and top are lined with stones, and the body apparently was placed with the head toward the east. About the head the more precious articles were placed, such as beads and images in gold, the earthenware pottery being usually found at the feet. The exact age of these graves it is im-



POTTERY FROM TURRIALBA  
CATAGO AND NICOYA

NATIONAL MUSEUM  
SAN JOSE, COSTA RICA

## *Prehistoric Pottery of Costa Rica*



CENTRAL AMERICAN POTTERY

FROM NICOYA

possible to determine, but their date must be far prior to the conquest of America, as at that time all traces of these tribes had disappeared, probably by reason of emigration.

On Senor Troya's enormous coffee hacienda at Agua Caliente an ancient Indian cemetery, covering about forty acres, was found, and from this he excavated some three thousand specimens of clay, stone and gold, among them very few duplicates: one hundred and forty pieces of gold, representing deities, lions, dragons, many frogs, little bells and various small, curious objects—the frog, being supposedly the god of rain, is very often represented; some four hundred pieces of stone, among which the most valuable and interesting object was the sacrificial stone, a solid piece measuring about seventy-four inches in height by twenty-six in width, not very thick, slightly concave, and with five figures carved on the top, three human figures and two eagles. This remarkable specimen was unfortunately broken while being returned from some recent exposition where it was on exhibition. The remainder of the collection was chiefly composed of pottery.

The twelve thousand or more specimens in the Museo Nacional have been collected and arranged by Senor Anastasio Alfaro within the past twenty years. This collection saw its first small beginning in a room at the University in 1887, but so prodigiously did it grow that within ten years a museum had to be built to hold it, and still there are thousands of pieces as yet unclassified. All the specimens were obtained from the graves of four tribes of Indians—the Guetares, inhabiting the central part of the country; the Chorotegas, inhab-

iting the Pacific Coast, especially about Nicoya; the Curubicies, in the Southwest, and the Bribries, at Talamanca. Many of the finer specimens came from Nicoya, near San José.

The specimens in gold are held to be the most precious, and next, those in stone. There are certain stone stools or seats, cut from the solid block, which were presumably used by the chief priest in performing some religious ceremonies. One of these represents a bird of the owl species, holding in its beak the figure of a man. This is supposed to be a symbol of creation, the bird representing the primal power which placed man upon the surface of the earth. It is one of the most remarkable specimens of the collection, being 80 centimetres in height. Other objects in stone represent heads of animals, grinding stones for maize, axes, vases, ornaments of jade or nephrite. But the most numerous specimens are those in burnt clay. They represent the industry of the potter—burial urns from one to two and one-half feet high (one of which was found to contain bones), vases in terra cotta, earthenware flutes and whistles, drums, blow pipes, staffs used by the chiefs, utensils for lighting fire, chisels, spoons (both in stone and clay, the handle very short and always representing the head of an animal), maces, war clubs, polishers and smoothers in shaping the clay, made to fit the hand. There are also jars, plates, bowls, rings, bells, flower holders, nearly all displaying designs upon the surface in low relief or engraved upon the clay; a few are painted in different colors.

After seeing all these treasures outspread before one the next step, not unnaturally, was the desire to see how these things were obtained; in other words,



## *Prehistoric Pottery of Costa Rica*

to be actually present at the opening of one of these hoary sepulchres, and, after certain preliminaries, it was so arranged for us by the courtesy of the Spanish minister, Don Louis Anderson. Two days after Christmas saw our little party boarding the train for Catago, in the heyday of a Costa Rican spring.

Nothing imaginable could be lovelier than the riot of color, perfume, bird music and the fragrant mountain air of that hour's ride. Embankments of the "terrestrial" orchid trailed a swift crimson glory across our delighted vision, interspersed with the white drifts of wild-rose hedges. Flowers seem to bloom without reference to season in Costa Rica, and the orchid, the rose, the morning glory, the violet and a thousand other blossoming things mingle their fragrances in one tide of mounting heady perfume. But at length our destination is reached, and we dismount in quaint old Catago, a little city of seven thousand inhabitants. San José, with its theaters, museums, street railways and hotels, belongs to to-day, but Catago, veiled in mist and antiquity, belongs to the infinite yesterday of things that are past. A horseback ride of three miles brought us to the famous Troya hacienda, where we dismounted. We were taken first to the grave of a great chieftain marked by a large stone, on which is cut with some skill a head in relief; in character it is not unlike some of the early Egyptian work in stone. This grave had been opened long since, no doubt, and had probably yielded up rich treasures. We were then conducted some yards further into a banana grove, dripping with moisture from previous weeks of rain, the soil spongy under foot; here we found three men opening up a grave with pickax, shovel, etc. Already a stone hatchet had been unearthed, a very fine specimen. The workmen shoveled rap-

idly until they reached the stones lining the grave, then more slowly, using the knife to scrape out the sides and crevices, and pausing to break up the clods of earth that might conceal any treasure. Two molar teeth in a fair state of preservation and several bits of skull crumbling to a fine powder came to view first, followed by a number of broken bits of pottery, two spoons with the short animal head, and a perfectly modeled clay hand and wrist; nothing of any real importance, however, except a few fine beads. The spoils of the search were ours, and we felt rich, indeed, in our possessions, comparatively worthless though they were. A. H. D.

THE Pennsylvania Academy of the Fine Arts and the Pennsylvania Society of Miniature Painters announce that under their joint management the ninth annual exhibition of the society will be held in the galleries of the Academy, Broad and Cherry Streets, Philadelphia, from November 12 to December 11, inclusive. An invitation has been received from R. C. and N. M. Vose, Boston, to exhibit in their galleries such miniatures from the Academy's exhibition as may be sent them.



NICOYAN TYPES

FROM PACIFIC SLOPE AND  
CARTAGO, AGUA CALIENTE







"PRINTS" (1903). FROM THE OIL  
PAINTING BY W. W. RUSSELL.

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DANIEL CHESTER FRENCH  
BY EDWIN A. ROCKWELL

IN PASSING a statue in an American city a characteristic comment by a normal citizen is a jest, sometimes sarcastic, often flip-pant and occasionally critical. A column is too slender for his fancy, he remarks that it is poking a hole in the sky; a figure in a group is partly turned from the spectator, then the witticism is ventured that it has turned its back on a cold and cruel world. In fact, anything is said that wrenches from the artist's work his intention. But be it remembered that jest is not synonymous with ridicule. To raise a laugh is a national trait. If a typical American wishes to deprecate a work of art he ignores it, or smiles, and turns to something more interesting. He may not appreciate the processes of the sculptor, but with hawklike vision he apprehends the idea struck out, although it is, perhaps, only in his subliminal consciousness that he respects and even reverences the genius that can imprison the figment of a dream. It is in this faculty of imagination that the unsophisticated American embodies the hope and the expectation of steady development in art in America. Already has the morning dawned for sculptural art, and appreciation of it is mainly due to the work of American sculptors. In quality and in number of works, as well as in influence on esthetic culture, no sculptor is more prominent than Daniel Chester French. In the loftiest meaning of the term he is an American. Nobility is, perhaps, the only word that indicates his special message, and nobility is a complex result of sensitiveness, imagination, intellectual acumen and perfect craftsmanship.

Mr. French came from a family of high-thinking, though, perhaps, not plain-living New Englanders—connections of the Websters and Whittiers. His grandfather was a chief justice and his father a judge, and at one time assistant secretary of the treasury.

As a boy Mr. French attended lectures on anatomy given in Boston by Dr. William Rimmer, who influenced him greatly and helped him to lay a good foundation for future progress. Other aid and encouragement were received from Thomas Ball, in whose studio, at Florence, Italy, Mr. French spent a year and a half. Later Mr. French studied from the model in Paris, but in the main this American Greek was practically self taught. While he studied in Europe he was convinced that his was the message of an American to Americans.

In his thirty years of productiveness never has Mr. French been concerned with fluctuating tastes in the plastic art; nevertheless his works are popular through their intrinsic beauty and his power of expression in many and varied themes. He is not one of the primitives, struggling in suffering and sorrow in the effort to show fleeting manifestations of human life and thought. His concept is never amorphous, but with exquisite reserve and self control he kneads his idea until the ideal becomes the real. With precisely the feeling of the old Greeks he suppresses the immaterial, goes to the center of his thought. His constructive imagination does the rest.

Mr. French's early passion was patriotism; in imagination he lived in a gallery of national types that found utterance in his first and possibly only emotional work, *The Minute Man*, at Concord, Mass. While strong, it is no exaggeration of the spirit of the warrior farmer of Revolutionary days. Another of his early works was the Concord, Mass., bust of Emerson, whose features he found so mobile, delicate and sensitive that he despaired of catching the likeness, so he took accurate measurements in Emerson's study. On seeing the completed bust the essayist said: "That is the face that I shave." Already the young sculptor had found how to voice suppressed emotion and yet to deliver his message with the vigor and strength of the subject, a rare achievement in plastic portraiture.

Then followed the ideal statue of John Harvard,



## Daniel Chester French

at Harvard University, wherein Mr. French accented Puritanism by leanness of drapery and perhaps too-tight drawing of the lines, but there was demonstrated mastery of poise, calmness and repose.

When Mr. French's statue of General Lewis Cass, of Michigan, now in the Hall of Statuary at Washington, D. C., was modeled, his Americanism was oratorical and emphatic. In Paris, where the statue was made, French critics held that it was not good art to poise the figure with equal weight on the legs, but the sculptor was amused at the criticism, especially when it was intimated that the alleged fault was one of ignorance. In reproducing the sturdy attitude of his subject he was true to the character of the original. In technique the statue was a revelation, with its mellow flesh, crisp and colorful drapery, as well as individuality of expression. Thenceforward Mr. French's American note was pronounced, rich and full; like the organ diapason it is never lacking when occasion offers.

He created fine intellectual and commanding heads in figures for the St. Louis Custom House, the Philadelphia Court House and the Boston Post-office, all involving essential parts of large decorative works. Following were individual statues of Rufus Choate, at the Boston Court House; of Gov. Roger Wolcott and Gen. William F. Bartlett, at the State House in Boston; of Thomas Starr King, in Golden Gate Park, San Francisco; of Gov. John I. Pillsbury, on the grounds of the University of Minnesota, Minneapolis, and of Commodore George H. Perkins, in the State House grounds, Concord, N. H.

But probably Mr. French's most popular, because most ringing, notes in patriotism have been struck in his equestrian statues. Working with E. C. Potter, an admirable sculptor, the artists freely exchanged views as to each other's work from conception to execution, Mr. French completing the man and Mr. Potter, the horse. Mr. Potter, by the way, has made several standing statues as well as two equestrian statues and has just finished a statue of Gen. George A. Custer, the hero of the Little Big Horn.

Mr. French's soldiers have martial sentiment. The carriage of Gen. Joseph Hooker in the statue on the State House grounds at Boston is quiet but impressive; that of General Grant, in Fairmount Park, Philadelphia, shows calmness and meditation in the soldier as he fixes his gaze on a critical movement on the battlefield. Those of Gen. Charles Devens, at Worcester, Mass., and Wash-

ington, which stands in the Place d'Iena, in Paris, are equally impressive. A replica of this equestrian statue has been erected in Washington Park, Chicago, Ill. The face of the commander shows a glorified expression as he directs his gaze toward heaven in appeal for the justification of his cause when he is about to leave the little band of Americans at Cambridge.

The peaceful flower of Mr. French's love for his country, however, was the gigantic statue, or perhaps monument, *Republic*, at the World's Fair, in Chicago. The long, straight sweep of drapery gave to it archaic severity and enhanced its dignity, and all the lines led to the "stern, sweet face" that, photographed and copied on a smaller scale, still mirrors in many homes the American's loftiest idealization of his country. It marks Mr. French's middle period, when he was most actively a part of the life about him, when his vision grew still wider.

Passing to later work Mr. French's acute and comprehensive mind took a forward step in the groups, *Asia*, *Europe*, *America* and *Africa*, on the new custom house in New York. With their varied groupings they are rich in imagination and suggestion combined with realism. Elemental ideas are enunciated with astonishing originality, considering that the subjects are trite. Avoiding the mystical equally with the commonplace Mr. French strikes a middle path. Only profound skill in arrangement and virility and grace in the modeling of the many figures could evoke works of such dignity and beauty. His earlier experience in decorative work in other cities gave to him power in making the countries, separately typified, essential parts of the building as well as effective in the neighboring perspective.

Always difficult is the solution of the problem of giving unity of effect with diverse materials. In this instance, in the gathering of allegorical figures, the problem was more complex than any he had yet attempted. In the solution of it the breadth, weight and mass were preserved by treating each statute as though it were one block, so that in each one sees and is impressed by the altitude, the mass, the advance and retreat of figure perspective, as well as by graceful curves, from each of the three possible angles of vision.

Nearly twenty years before these unprecedented creations were planned Mr. French indicated his talent for the assembling of figures in his Gallaudet group, now at the Columbian Institute for Deaf Mutes, Washington, D.C. The theme is the pupil's helplessness and the teacher's helpfulness, the result, sympathy as a bond of union; the seated



MELVIN MEMORIAL (1909)  
CONCORD, MASSACHUSETTS  
BY DANIEL CHESTER FRENCH





ASIA ONE OF THE FOUR GROUPS  
ON THE FRONT OF THE CUSTOM HOUSE  
NEW YORK CITY  
BY DANIEL CHESTER FRENCH



EUROPE ONE OF THE FOUR GROUPS  
ON THE FRONT OF THE CUSTOM HOUSE  
NEW YORK CITY  
BY DANIEL CHESTER FRENCH



## Daniel Chester French

instructor smiles tenderly upon the girlish figure at his knee and watches her pleading face as she stretches forth a hand and forms a new letter in the deaf-mute system. One sees nature itself expressed in terms of art, so direct is the appeal to both heart and intellect. Another version of the sculptor's aptitude in expressing educational spirit is *Alma Mater*, a heroic figure that adorns the approach of the Columbia University Library. From her classic, curule chair the cherishing mother extends a winning, personal appeal. The refinement of line substracts nothing from the luscious amplitude of the creation. Seen from every side grace and dignity reign, with singular purity of technique.

A discerning mind perceives the so-called New England conscience crystallized in these educational marbles; it teaches that our real aim should be to inculcate and practice the right and yet be tender, to be self renunciatory for the present in order that we may attain to a higher well being hereafter and even cultivate Herbert Spencer's somewhat cynical "enlightened self interest." It teaches the sacrifice of the strong for the weak.

Eminent for this spirit is one of Mr. French's marbles recently placed in the chapel of Wellesley College as a memorial to Mrs. Alice Freeman Palmer, a former president of the institution. In high relief the figure of a woman in scholar's gown—not, by the way, a likeness of Mrs. Palmer—stands in an attitude of guiding, inspiring and caressing a fair young girl. In the spirit of the ancient Greeks, there is suggested in an altar flame the eternal spirit of truth, and at this flame the young student has lighted her torch, while her earnest gaze is hopefully directed to the higher life beyond. Grace, strength and balance are gained by the teacher extending a hand in pointing the way to the pupil, while a guiding hand rests on the girl's shoulder.

In the same calm spirit and with the same sure touch have been created other works of a purely ideal character, such as *Justice, Knowledge and Force*, at the court house of the New York Appellate Division of the Supreme Court; the heroic statues, *Greek Religion*, personified in Minerva, and *Greek Lyric Poetry*, soon to be placed with others on the façade of the Brooklyn Institute of Arts and Sciences. The Richard M. Hunt memorial, on Fifth Avenue, near Seventieth Street, New York City, with the virile portrait of the architect and, on either side in bronze, *Painting, Sculpture and Architecture*, as incidental details, and the portrait statue of De Witt Clinton in the new Chamber of

Commerce in New York City are other noteworthy examples of Mr. French's work.

But why add to the list? Mr. French's works adorn cities from New York to California.

The sculptor who was to be distinguished for noble, tender and poetic achievement did not early display these qualities. One of his first efforts was a low bas-relief, the recollection of which now makes him smile, for low relief is one of the most difficult means of sculptural expression, requiring roundness in effect though not in fact, besides composition with foreshortening in both figure and drapery reduced to the ethereal.

In the fulness of his mature powers he finds in bas-relief the finest mode for his thought. This was seen long ago at the Columbian Exposition when *The Angel of Death and the Young Sculptor* elicited the enthusiastic admiration of thousands of persons. This is now the Martin Milmore memorial in the Forest Hills Cemetery, Boston.

Arrested action speaks in the figure of the young artisan, stricken to eternal silence by the outstretched hand of a mysterious winged figure at his side. Be it angel or be it Death, it appears as bringing peace and rest. Mr. French has preached a tender sermon on the immortality of the soul. There is no pagan doubt or questioning in a futile outlook across the Styx. With fixed and unflinching vision the artist gazes into the unseen world, present or hereafter, in no tremor of fear and with no sinking in despair. This mysterious messenger stands for love eternal, for Him who "shall wipe away all tears from their eyes." It must be added that there is a technical triumph in the economy of effort in the angel's wings, in the simplified and ethereal blending of the forms and in the over-shadowing mass of drapery that lends added solemnity. A similar chaste and tender spirit breathes in the Melvin memorial at Concord, Mass., and in the more elaborate John Boyle O'Reilly memorial in the Back Bay Fens, Boston. It is in the spiritual world that Mr. French finds his verities, his tenderness and strength and poetry, passion purged of its dross, transient existence passing on to and swallowed up in eternity.

Honors and offices are his, but that which doubtless lies closest to his heart is the gratification of living to see a higher appreciation of sculpture in America and the feeling that none more than he has helped to bring it about. E. A. R.

"No FIGURE will be admirable if the gesture which expresses the passion of the soul is not visible in it."—*Leonardo da Vinci*.



ANGEL OF DEATH AND THE SCULPTOR  
MILMORE MEMORIAL  
FOREST HILLS, BOSTON  
BY DANIEL CHESTER FRENCH





GALLAUDET AND HIS FIRST DEAF-MUTE PUPIL  
COLLEGE FOR THE DEAF AND DUMB  
WASHINGTON, D. C.  
BY DANIEL CHESTER FRENCH

THE PAINTINGS OF WALTER W. RUSSELL. BY C. H. COLLINS BAKER.

READERS of THE STUDIO lately have had opportunity to make out something as to the nature and development of Wilson Steer's and Mr. Henry Tonks' art. It seems but the ordered sequence that a similar opportunity should follow as regards their colleague at the Slade School, their fellow-member of the New English Art Club, Mr. Walter Russell. Fifteen years it must be since he took up at the Slade, about two years later than Mr. Tonks, his post as assistant Professor of Drawing. Nor was he unheralded, seeing that with Mr. Tonks he had been a student at Westminster School of Art under Professor Brown, and that in that capacity he had impressed his fellow-pupil as a draughtsman of unusual mark.

To the School at Westminster Mr. Russell had gone on, it is legitimate to fancy, as to a *pis aller*. Or it may have been in the spirit of retaliation.

At any rate, he reached there, still smarting from his rejection, "on probation," from the Royal Academy Schools. By now, of course, it has become a sort of joke, the number and the quality of conspicuous artists whom this institution could not stomach, even as it is a perpetual mystery whither vanish the prize-winners of its competitions. But, then, for a brief attendance in the evening classes at South Kensington, Westminster was the first and last school in which Mr. Russell sat. From it he emerged with a remarkably fluent style of drawing and a conspicuous mastery of form. It may well be, I think, that he there had a direct influence upon his fellow-student, Tonks, who, fresh from the hospital, had arrived later. Leaving Westminster in 1891 or so, Russell had no trouble in getting illustrative work, and until he became in 1895, at the age of 27, drawing master at the Slade and a member of the New English Art Club, his training for his future development as a painter chiefly had been in line. Turning over the drawings of that period one is impressed by



"THE MIRROR" (1902)

(In the possession of Charles H. Moore, Esq.)

BY WALTER W. RUSSELL



the calligraphy, the easy line in which they are drawn, their apparently effortless directness and the wide range of curiosity they reveal: interiors of queer rooms, of circuses; landscapes, building operations, scaffoldings and cranes, and numerous studies from the nude, and from the life in the streets about him.

In 1893 he had his first exhibit hung by the New English Art Club, of which in 1895 he was made member. As an oil painter his development has been consistent, his evolution ordered. Of his earlier manner, that of the mid nineties, a marked trait was the influence of his habitude to pencil work on his handling of the brush. In his portraits especially was employed a delicate, almost caressing, treatment of the modelling, much as fine pencil lines run sensitively over form. It was this particular research for drawing that fitted his brush to break out later into its expressive freedom. For his arrangement of the tone scheme of his

earlier days we would look to pictures of the type of *Children in the Barn* (1896). Therein we find the disposition of the light and shade that characterized his paintings of interiors up to *The Mirror* of 1902, and the charming *Prints* of 1903. In brief, this arrangement was one of concentrated light, as opposed to the diffusion of his present latest period. On to the children lying in the dim twilight of the great barn; on to the girl who pensively, almost absently, surveys her pleasant image in the glass; or the girl who with the same gentle wistfulness looks up from her idle occupation with the prints, the light carefully is focussed, and the shadows, subtly gradated, frame it in. Characteristic also of those earlier pictures and of a Sussex series of children out of doors, is their gentle charm, a kind of romantic quality well becoming the mysterious atmosphere that fills the corners of the pictures, and the pleasant refinement of their colour schemes. The colour plate of



"CAFÉ-BILLARD" (1906)

BY WALTER W. RUSSELL



"THE TOP OF THE HILL" (1907)  
BY WALTER W. RUSSELL



## Walter W. Russell

*Prints* sufficiently describes that harmony of pale gold and silver, and the distinguished note of taste that brought off the staccato touch of emerald green. *The Mirror* is composed of a richly sensitive arrangement of silver and golden delicate greens in the girl's bodice and the brocade of the settee; a gamut of black and silver in the hat and skirt; and a tactful touch of scarlet in the candle shade: all are fused harmoniously by the atmosphere and the fine quality of the grey wall. In these pictures, in the fragile quality of rose and blue in the *Children in the Barn*, and in the reticent wealth of colour that pervades the portrait of *Charles Moore, Esq.* (1902), to whom I owe much for facilities of study and for the reproductions here, we have that instinctive taste, that feeling for grey and that unfailing reiteration which are the property of fine colourists.

That portrait brings me to this branch of Mr. Russell's practice. It may be said to be one of the first, as it is of the most successful, of those

small portraits of people set about with *objets d'art* that the "New English" painters have made so fashionable. Of men Mr. Russell has painted few pictures, the best of which is *N. Hardy, Esq.*, a life-size piece of considerable penetrative sympathy. Of women, on the other hand, or at least of one woman, he has given us many delightful versions. Peculiarly lucky in his subject, he has been able to paint from this lady a continuous series, in which, starting from the *Lady in Black* of 1900, we can trace the development of his manner of painting. In that year first, I think, he became interested in a more ordered use of pigment, caring to preserve and make distinctly valuable transparency in the shadows in opposition to the more solid painting of the lights. He adhered, in figure subjects and in portraits, to this method (which, after all, seems capable of the best results) as late certainly as 1907, maintaining it while his tone key and his colour scheme were lightening. In his latest phase,



"THE BRIDGE, BARNARD CASTLE" (1904)

(In the possession of Charles H. Moore, Esq.)

BY WALTER W. RUSSELL



"THE RAINBOW" (1910)

BY WALTER W. RUSSELL

which admirably was represented in the Goupil Gallery Exhibition by pictures such as *By the Window* and *Girl on a Sofa*, driving his pitch yet higher, and curious for problems of refraction in the shadows, he has abandoned the transparent for the opaque use of pigment. We will not attempt to strike a balance between the sacrifices entailed by and the advantages of the latter method.

Hitherto we have been considering the genre and portraiture of Mr. Russell. Let us revert to his earlier period and the steady growth of his landscape side, which has so finely culminated in his work of 1910. Looking back, we see that in 1897 he went through a phase to which he did not recur for something like ten years—a phase of singularly high pitch. Working down at Southwold in that year, he turned out beach pieces that in a way remind one of Wilson Steer's similar subjects of some years earlier. Russell, however, did not achieve, indeed did not attempt, the brilliant slightness and shimmering colour of the older artist's impressionist period. The next few years kept Russell mainly occupied, as far as landscape went, with subjects in

which trees played the principal character. It is interesting, on reviewing the harvest of those years, to mark by what steps he rose from a somewhat petty treatment and too imitative standpoint to the grasp he ultimately reached of the essential qualities of trees: their decorative massing, their significant structure, the value of their silhouettes and spaces, rather than the sharpness of their greens, and the fussiness of innumerable leaves. In those years he painted the series of village *fêtes champêtres* I have alluded to, in which, under the green silvery shade and in contrast with the golden brilliance of sun-flooded foliage, children in cool white picnic or laze away the enchanted hours of childhood's summers. Those subjects that a popular painter had sugared and creamed with sentimental prettiness, Mr. Russell saw with a draughtsman's and colourist's single-mindedness, delighting in the play of colour and the decorative possibilities afforded. The quiet and charming refinement of the children is, as one might say, a by-product, unconsciously produced.



## Walter W. Russell

From themes such as these tree subjects, which reached their highest accomplishment in his work of some three years ago, he turned in 1901 to the larger question of limitless expanse. Indeed, he may be said to have discovered then, at Chepstow, a new theme, a fresh *motif*, that since has given him and Wilson Steer the opportunities they so adequately seized. I refer to those distances of opalescent silvery blues into which, through golden sands, a river vanishes. Treating these distances, at Chepstow, in the Wye Valley, or at Poole, these two artists have contributed to art an interpretation of wonderful and novel beauty. From this Chepstow visit, near enough, dates the expansion of Mr. Russell's technical devices. Hitherto he had attacked landscape with no especial manipulation of his tools. Nor then did he at once attain the variety of handling he now uses. But gradually, and in ordered process, struck, I daresay, by the inadequacy of the closer flatter method to render the iridescence and variety of atmosphere he sought, he brought in a richer,

looser style of painting, using the palette knife and loading like jewels the pigment. The result, in the last two years, has been conspicuous, even as his picture of the *Bridge, Barnard Castle*, in 1904, was something of a revelation. It yet remains one of its painter's most beautiful works. As a sky-painting, indeed, it seems to me to surpass his more recent things. The originality and purity of the colour scheme, and the refinement of the painting, which has in the sky a quality of Corot-like *transparence* and air, place the picture high up in contemporary landscape.

The last phase of Mr. Russell's landscape, which is curiously dual in nature, is so well known as to render description officious. The exhibition in April represented his rather prosaic and literal Littlehampton subjects, and the sonorous grandeur of his *Rainbow* and *Poole Harbour*. In them he revealed a depth of lyric sentiment we had not long suspected in him. In them he displayed not only his true sense of colour, his skill as a draughtsman, the charm and refinement of his,



"CARTING SAND" (1910)

BY WALTER W. RUSSELL



"LA CUISINE" (1906)  
 BY WALTER W. RUSSELL  
*(In the possession of Charles H. Moore, Esq.)*



"THE TOILET" (1900)  
 BY WALTER W. RUSSELL  
*(In the possession of Charles H. Moore, Esq.)*



## American Paintings in Germany

vision, but also the solemn inspiration and the profound poetry of his conception of and communion with Nature's grandeur.

Thus then, so far, has been Mr. Russell's achievement. From the gently romantic charm of his earlier figure subjects lately he has reached an objective and detached curiosity in phenomena of light and colour. From the comparatively restricted subjects of his earlier landscape he has come to a beautiful expression of Nature's moods and immeasurable expanse. Nor is this the sum. In 1904, with *The Queen's Arms, Chelsea*, he began a series of interiors, of which *Café-Billard* is one. This series was as individually Russell as anything he has done; its best was *The Barber's Shop* of 1905. Then we must record that spirited picture of *The Market Place, Coutances*, with its glinting sun flecks and its busy crowd. In addition there are his water colours, largely and decoratively brushed in, with a swift comprehension of essentials and a singular purity of colour; and lastly, what are, I think, less known, his admirable and rare etchings. Eminently fitted for this medium, it is to be hoped he will engage in it more liberally.

C. H. C. B.

The Committee appointed by the Emperor Nicholas to carry out the scheme for a monument to the Emperor Alexander II. in St. Petersburg has issued the programme of a competition, open to artists of all countries, for the erection of this monument on a site opposite the Alexander III. Museum. The monument is to consist of a bronze statue of the Emperor on a stone pedestal. The Emperor may be represented either on foot or on horseback, but the figure of the monarch is to be  $4\frac{1}{2}$  mètres in height. On or around the pedestal may be grouped figures of contemporary personages, allegorical figures, etc.; and the entire monument may, if thought necessary, have an architectural setting. Five prizes, ranging from 5,000 to 1,000 roubles, are offered. Artists desiring to compete may obtain full information, portraits of the Emperor, plans, etc., on application to the Comité de l'Erection du Monument à l'Empereur Alexandre II., Ministère de l'Intérieur, St. Petersburg.

## AMERICAN PAINTINGS IN GERMANY. BY C. LEWIS HIND.

EARLY in 1909 Mr. Hugo Reisinger collected a number of representative pictures by German artists, shipped them to New York, and exhibited them at the Metropolitan Museum under official patronage. In the spring of 1910, this public-spirited connoisseur collected a number of representative pictures by American artists, shipped them to Germany, and exhibited them in Berlin and Munich under official patronage.

Those who are familiar with American painting, although, of course, delighted to see so many good pictures well hung in the fine rooms of the Berlin Academy, did not find any particular novelty in the exhibition. I was present at the opening, and I confess that one of my interests was in learning what the German critics and public thought of the work of the foremost American painters. Some



"MOTHER AND CHILD"

BY WILLIAM MORRIS HUNT



"A COSY CORNER."  
BY IRVING R. WILES.





## *American Paintings in Germany*

of the pictures they had seen before, as many eminent American artists are cosmopolitan; they have been trained in Europe, they live in Europe, and they exhibit in Europe.

America being a young nation, and much of her energy and talent being devoted to building up the nation, it follows as a racial law that her art should not be as characteristic of the soil as the art of an older nation. It takes time to develop a national school. The recent art developments in Germany are febrile, not racial. A few years ago Germany was as academic in art matters as the Kaiser could desire. But latterly a wave of revolt has spread over Germany, France, Austria, and the Northern nations. Neo-impressionism is rampant in Berlin and Munich, and the line of demarcation between the two schools, the soberly old and the violently and violetly new, is so marked that one must belong to one or the other faction. England and America have kept cool. The Anglo-Saxon is suspicious of new movements in art. To him they seem almost "bad form."

In the course of my sojourn in Berlin I addressed a few leading questions to certain people of importance as to modern art in Berlin. One gentleman, an eminent official in the art world who is antipathetic to Neo-impressionism, remarked briefly, "Art in Berlin has been spoilt by Cézanne." Another, when I asked him point blank what he thought of the new movement, answered — "Berlin art has been wrecked by Liebermann, Meier Graefe, and the dealer Cassirer." Well, having read Meier Graefe's book on Modern Art, wherein he hails Van Gogh as the greatest force since the old masters, and Cézanne as an austere Master; and having visited Cassirer's Gallery to gaze with ever-widening eyes at the work of such advanced spirits as Breyer, Herstein, Klein-Diebold, Linde-Walther, Nägele, Rhein,

Ruetz, Slevogt, and Westendorp; and having made a study of the paintings of Henri Matisse in Paris, and the other bright intelligences of the Salon des Indépendents, who have spoilt or wrecked or vitalised German art (which you will?), I was quite in the mood to be interested in what Berlin thought of the representative collection of American paintings.

The surprise of the advanced German critics at the unenterprising character of American painting did not surprise me. Nothing that they could say could change my opinion of its sound Paris-trained craftsmanship and sensible respect for tradition. The new frenzied movement in art has not influenced America any more than it has influenced England, and even when its spirit has breathed upon an Englishman, as in the case of Mr. Augustus John, he has remained British and fairly cool. The advanced German critics and artists, when they found that the new movement in art had not "vitalised" America, were courteous and



"PORTRAIT OF A YOUNG GIRL"

BY WILLIAM MORRIS HUNT



## American Paintings in Germany

commendatory to the pictures displayed before their eyes. Perhaps their chief disappointment was that so few of the pictures were characteristic of America. I believe in their hearts they wanted buffaloes and Indians and Mormon households. A German painter, who stood by my side on the opening day, pointed towards Homer Martin's *Landscape on the Seine*, and repeated to himself, "Landscape on the Seine! Landscape on the Seine!" Then he turned to an American who stood near, and asked: "Who is your chief American landscape painter?" The American, much to my surprise, answered "J. Alden Weir." We sought a J. Alden Weir landscape. The German said, "Yes, personal, 'bully' in colour, decorative, refined, but is it characteristic of America?" He shook his head. He wanted racial painting, something characteristic of the soil, something typically transatlantic. A hundred years hence no doubt that is what Germany will find in American painting if a representative collection be then taken to Berlin. As most

Americans have been trained in Paris, it is obvious that their technique, vision and accomplishment are the normal technique, vision and accomplishment of the Paris salons. Read the brief biography of J. Alden Weir given in the catalogue; it is fairly typical. "Born 1852 at West Point, New York. Studied under his father, Professor Robert W. Weir, and later under Gérôme in Paris. Medal: Paris, 1889; Carnegie Institute, Pittsburg, 1897; Buffalo, 1901. Member of the Ten American Painters and of the National Academy of Design, New York." In an interview Dr. Bode, who is entirely out of sympathy with the "new" movement in German art, said: "In everything pertaining to picturesqueness or technique, American artists are most excellent, but they have not yet succeeded in emancipating themselves from European ideas in general. Time will change all that. America is sure to develop a national art of its own within the next generation."

The most patriotic American can hardly disagree with Dr. Bode, although he may think, as I think,



"NOVEMBER"

BY ROBERT WILLIAM VONNOH



*(Copyright, Pennsylvania Academy  
of Fine Arts, Philadelphia)*

"LADY WITH A WHITE SHAWL"  
BY WILLIAM MERRITT CHASE



## American Paintings in Germany

that a generation seems rather a short time. Let us examine a few of the pictures and see if we can detect in them signs of the development of a national American art.

We may dismiss Mr. Sargent at once. He is cosmopolitan, world-famous, and the only characteristic about the two portraits he exhibited is that nobody else but himself could have painted them. And the same may be said of Whistler, who had the honour of a room to himself containing a selection of his smaller pictures and etchings. Only a Chinese or Japanese artist could have excelled Whistler in his Oriental incursions. And Joseph Pennell, although he draws American scenes when they are picturesque and when they jump to his "seeing" eye, finds his subjects anywhere in any city of the world. One of the attractions of the exhibition was his room of mezzotints, etc.

Assuredly there are no hints of a national American art in that sound and accomplished painter, Gari Melchers, who was represented by his vivid portrait of Ex-President Roosevelt, by a frank and beautiful *Mudonna*, and by an intimate *Mother and Child*. Melchers was born in Detroit, Michigan, but he studied under Gebhardt at Düsseldorf, and under Boulanger, Lefebvre, and at the École des Beaux Arts. His pictures are "at home" in prominent places on the line in the galleries of Europe. Neither is the *Lady with a White Shawl*, by W. M. Chase, a fine, simple and distinguished portrait, in any way characteristically American except in the type. Chase studied under Wagner and Piloty, and this grave figure reminds one, if of anything, of Carolus Duran's *La Dame au Gant* in the Luxembourg; nor is there anything American about William Morris Hunt's *Mother and Child* and *Portrait of a Young Girl*. They have the old-

fashioned look, redeemed by sincerity, which gives to a work of art the lasting quality.

Hunt, who died in 1879, studied at Düsseldorf, and worked with Millet at Barbizon. That is a little immortality in itself. The sensitive interiors by Edmund C. Tarbell, *A Girl Reading* and *A Lady Sewing*, might have been painted in any country, and so might the accomplished paintings of Irving R. Wiles. His *Cosy Corner* is as smart as any Salon picture. I might run through a score of pictures and find the same answer. The austerity of La Farge's *Nicodemus*; the sincerity of De Forest Brush's *Mother and Child*; the forthright characterisation of Dannat's *In a Sacristy*; the grace of Alexander's study of a woman called *Sunbeams*; McLure Hamilton's inimitable portrait of Gladstone; Harrison's sea-piece; Rider's *Death on a Pale Horse*, something between Daumier and Blake; Mark Fisher's glittering landscapes. Good pictures all, and all cosmopolitan.

Perhaps one can see glimmerings of what might



"GIRL READING"

BY EDMUND C. TARBELL

(Museum of Fine Arts, Boston)



'THE YELLOW ROOM.'  
BY FLORENCE K. UPTON.





## American Paintings in Germany

have developed into a national American art in George Inness's spacious, old-fashioned landscapes, sincere and pedestrian, but lacking the vitality and the freshness of vision to form a school. Inness died in 1894, and it is strange to find him described in Mr. Caffin's book on American painting as "a path finder whose originality and fiery zeal for nature blazed a new trail that has led on to the present notable expansion of American landscape painting." His landscapes seem to me to be as dead as those of the Hudson River School, or as the buffalo pictures of Bierstadt. Nor do the landscapes of Alexander Wyant, a pupil of Inness, although he painted the American land, show signs of a national art. Indeed one of Wyant's best pictures is an Irish scene. Nor is the charming work of Cecilia Beaux and Mary Cassatt in any way American, nor the cool interiors of Water Gay, nor the figures in Benson's bright pictures. Certainly there is nothing American, I imagine, about the *Absinthe Drinkers* of Millar. Miss Florence Upton's *Yellow Room* is what it looks—the work of an artist highly trained in Europe who has been inspired by the light, colour and simplicity of a Dutch interior.

The talent of John Henry Twachtman, whose delicate, dainty landscapes were among the attractions of the collection, was too personal ever to found a school. It is one of the curiosities of art that a young and vigorous nation like America should run into such fragile and dainty ways of portraying nature. Dwight W. Tryon sees nature even more evanescently than Corot, but he has not the virility that always informed Corot's dream. Childe Hassam's *Old Church in Lyme* depicts an American scene, but the technique

of this exquisitely realised vision is French; and the interiors of Thomas Dewing, with their beauty of empty spaces, although the models are American, betray his Paris training. There is nothing American about Leon Dabo except the fact that he finds his crepuscular effects on the Hudson River.

No wonder Dr. Bode was disappointed. He hoped to see "canvases depicting the throbbing life of New York Harbour or that of San Francisco, the maelstrom of the hustle and bustle of your great cities, forests of smoke-stacks telling of your mighty industrial developments." And he found—what shall I say? The virile cosmopolitanism of Melchers, the tender femininity of Twachtman, the girls of Benson, the pretty mondaines of Dewing, and a Hudson River looking as sentimental as the Rhine.



"ALL'S WELL"

(Museum of Fine Arts, Boston)

BY WINSLOW HOMER





"BROADWAY, NEW YORK"  
BY COLIN CAMPBELL COOPER

## American Paintings in Germany



"THE CASTAWAY"

BY WINSLOW HOMER

I think that a national American art will have to be something subtler than hustle and bustle and smoke-stacks. A national art is not an illustration of scenes; it should be an interpretation of the spirit of place, an evocation of the time. If we try to think what we mean by a national art we fall back upon concrete examples, and recall the relation of Titian and Giorgione to Venice, of the primitives to Germany, of Velasquez to Spain, of Reynolds and Constable to England. Yet that is only to say that certain dominant personalities impress themselves on their age, and that lesser men follow them, and so perpetuate schools. A national art was never built up by illustration of national scenes. Hogarth made fiercely characteristic satires of his time; but his paintings, which were the better part of him, were no more characteristic of England than of any other country. They were just Hogarth. No doubt Dr. Bode looked with approval on Colin Campbell Cooper's picture of *Broadway, New York*. It is a *tour de force*, and a vivid illustration of the sky-scraper region. It is a thing seen, not the evocation of the spirit of place. The same may be said of Henry Farny's Indian pictures. They are illustrations.

What remains? Can we find in this exhibition any signs of a national American art. My answer is Winslow Homer. He did not study in Europe. "Born in 1835 in Boston, Massachusetts; Pupil

of the National Academy of Design and of F. Rondel, New York." This old master, who is still with us—for it is as a master that I always regard Winslow Homer—lives, I believe, in retirement on the coast of Maine. I read that in daily companionship with the ocean he has led for many years a solitary life upon a spit of coast near Scarborough. Goethe says somewhere that talent is nurtured in a crowd, genius in solitude. And I think it must be the solitude in which Winslow Homer has lived, surrounded by the elemental forces of nature, that has produced in his big, comprehensive work something that seems to me entirely personal and entirely American. No one who has studied his pictures can doubt that they are characteristically, spiritually as well as physically, American, and that they could have been painted nowhere but in America. His finest picture, *Cannon Rock*, is in the Metropolitan Museum, New York; but this exhibition included his powerful and realistic *Gully Stream* (also called *The Castaway*), as vigorous in colour as in design, a result of his visit to the West Indies; his marine, with the massive timbers of a wreck in the foreground, and his strong and simple "Look-out man" sending his cry of *All's well* through the night. Something of Winslow Homer's force I find in the work of George Bellows, in his *Bridge* arching the indigo water, rough, frank, original, true, a large sketch, a quick impression that has been left as seen, not worried



## *Drawings from an Indian Cotton-Printer's Pattern Book*

into an exhibition picture. I find, too, something elementally American in Rockwell Kent's *Evening on the Coast of Maine*, the blue-white snow rightly seen, the whole picture a big, simple statement. And also in the forceful sea-pieces of Paul Dougherty.

Among the American landscape painters there is a small group who are producing interpretations of American scenery with a lyrical note that is very attractive and, I should say, quite racial. I could almost have wished that a representative collection of these American lyrical landscapes, that in the hands of the best men become almost epical, could have been hung in one room in Berlin and Munich. They would have produced a strong effect. Examples could have been chosen from the work of Redfield, Metcalf, Schofield, Lawson, Vonnob, and Groll. These landscapes are typically American. As the force and grandeur of American scenery have inspired the work of Winslow Homer, so the large simplicity and beauty of the more sylvan scenes of American life have passed into the landscapes of this lyrical school of American landscape painters. Is it to them that we must look for a national art? It has already developed in architecture, but American wall paintings, with a few exceptions, are as much under the influence of Europe as the easel pictures.

Many years have passed since Emerson wrote: "Our long apprenticeship to the learning of other lands draws to a close." The "close" has not been reached yet, and it may take longer than the generation prophesied by Dr. Bode. Probably it will never come until the best of the American painters find it more to their profit and pleasure to remain at home than to take up their abodes in London or Paris.

The appointment of a successor to Mr. Charles J. Holmes in the Slade Chair of Fine Art at Oxford, which he vacated earlier in the year on being appointed Director of the National Portrait Gallery in London, was made at the end of June, the choice of the electors falling on the Rev. Selwyn Image, M.A., of New College, who was a student at the University when Ruskin occupied the Slade Chair as the first professor. The foundation dates from the year 1869, and besides Mr. Ruskin, who held the chair for two separate periods, and Mr. Holmes, it has been occupied by Sir W. B. Richmond, R.A., Sir Hubert von Herkomer, R.A., and Mr. H. B. Wooldridge. The new professor was Master of the Art Workers' Guild in 1900.

## PLANT DRAWINGS FROM AN INDIAN COTTON-PRINTER'S PATTERN BOOK.

OUR English cotton trade was originally based on imitations of Indian fabrics, the importation of which was so alarmingly large that in the last year of the 17th century they were excluded by Act of Parliament. Since that time mechanical, chemical and electric science have surpassed oriental handiwork in technical perfection and facility of wholesale production. The element of design, however—independent alike of mechanics and chemistry—is, from the point of view of this



MONOCHROME DRAWINGS ON MUSLIN







# *Drawings from an Indian Cotton-Printer's Pattern Book*



COLOURED DRAWINGS ON MUSLIN

the work of an Indian *nuggāsh* or designer, dating probably from the middle of the 18th century, of some interest, for if not of very great artistic importance, they are certainly good examples of Indian treatment of plant forms and authentic working drawings.

It is possible that this unnamed designer confined himself to working for cotton printers; but from what I know of the craft and its traditions, I think this unlikely. Obviously one facile draughtsman could keep a legion of block-cutters at work, and it is equally clear

magazine, of no less vital importance. So its readers may find the reproductions here given of

that the skill shown in the designs reproduced in colour is capable of a wider range of subject,



MONOCHROME DRAWINGS ON MUSLIN



## *Drawings from an Indian Cotton-Printer's Pattern Book*



COLOURED DRAWINGS ON MUSLIN

especially in India, where a rigid uniformity of style and manner rules all subjects alike. It is true that they are on muslin, but they are done with the *ek bál ka qulam*—brush of one hair—the excessively fine point on which the craft prides itself, and there are refinements of line and tint, of which the block-cutter could take no account. Our last illustration (opposite) shows, though reduced in size, the relative coarseness of the block-printed line. The drawing looked attractive, the block-cutter, wanting a job, assured the employer that he could render it perfectly, and if the latter was disappointed in the result, he only anticipated an experience to which employers all over the world are liable.

The *nuggásh* is, and I think always was, a designer of all work. He is still to the fore, though year by year he has fewer opportunities, and he must soon be "snowed under" by the modern profusion of photographic, pictorial and decorative work imported or of

local production. He is no longer, as a matter of course, a "State servant" of an Indian Court, receiving an allowance which, though more honorific than substantial, conferred a sort of laureateship. Lithography finds him some employment, but few amateurs of position now care for his illuminated romances, mythological pictures or historical portraits, carefully and elaborately wrought. The ladies of princely houses do not now employ him on tracing the embroideries which used to give them pocket money, while artificers concerned with ornament have learned by the stress of hard times to do without new designs—a fatally easy

lesson when they serve the agents of an uninterested public, and not, as of old, an instructed patron or Court.

Writing in this place, there is no need to dwell on the feeling for plant character or decorative



DRAWINGS IN GOLD AND COLOUR (FULL SIZE)

## Drawings from an Indian Cotton-Printer's Pattern Book



COLOURED DRAWINGS ON MUSLIN (FULL SIZE)

propriety of these modest designs, among which may be recognised the dianthus or maiden pink, the amaranth or cockscomb, the marigold and poppy, all dear to the Indian for ritual, economic or poetic reasons. At first sight they may suggest a resemblance to the admirable woodcuts in European 16th century herbals, but they make no pretence to accuracy. The *nugqásh*, in fact, does not, and, I think, never did, draw directly from nature. When it is suggested, I have observed his impulse is to put his model behind him, and glance at it furtively from time to time.

The reproductions are reduced, and the coloured examples do not include the *hashiya* or border composed of the larger flower, and usually printed with it as in the monochrome designs on p. 193. The terminology of the craft is interesting as an indication of old and settled usage. Flower and border together, as in the last-mentioned illustration, are *bel hashiya*; the single flower is *bel buti*; a nosegay of assorted flowers, Persian fashion, is a *guldasta*; stripes or lengthwise arrangements of flowers

are *bel házi*; while figures and inscriptions—often effective elements—are *tahrir*.

The designs are cut on the length of the wood grain, not as with us, on a cross section. Shisham, a hard, mahogany-like acacia, mulberry, mango, ebony and box are used for *thappas* or blocks. And, as some force is required to make a good impression, the printer's right hand, which gives the thump, is protected by a leathern guard. When one thinks of the steam-driven, electro-engraved cylinder of European textile printing, this little detail has, to my mind, an almost pathetic interest. Very few register marks are used, even when

successive printings are wanted, and yet the results are so good that I have often thought there may be more in the half pious, half conventional ejaculations which bring in the mercy of God than a careless Briton is apt to think.

J. LOCKWOOD KIPLING.



SAMPLE PRINTS FROM SPRIG BLOCKS (REDUCED)



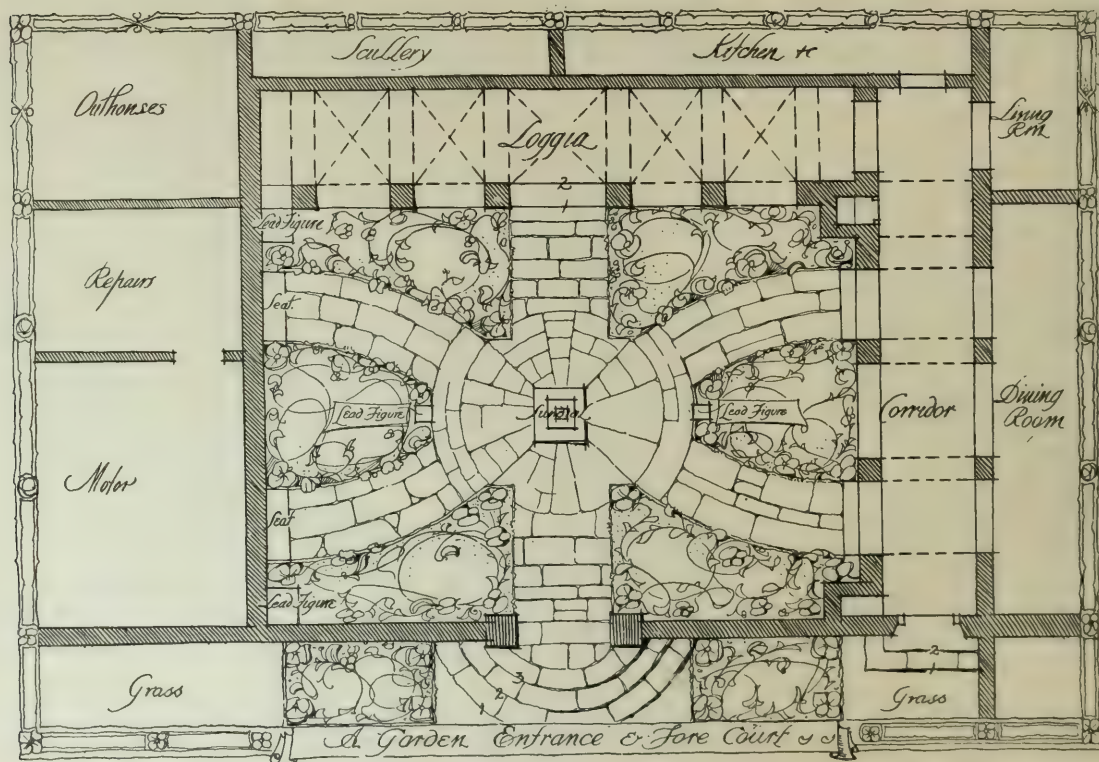
**A**RCHITECTURAL GARDENING.  
—X. WITH ILLUSTRATIONS  
AFTER DESIGNS BY C. E.  
MALLOWS, F.R.I.B.A., AND F. L.  
GRIGGS.

THE forecourt and garden entrance illustrated on the opposite page has been designed to meet the definite conditions of an actual site. The garden forecourt, as the plan below shows, is an adjunct to an open-air living room or loggia, and is, in effect, an extension, as it were, into the garden of that portion of the house plan. Here, above all things, privacy and seclusion are most desirable, as the loggia is to be used as much as possible, not only through the summer, but also during the late autumn and in the early days of spring. It has therefore been planned with that purpose in view, so that the greatest amount of shelter from all quarters can be obtained. The plan below illustrates how the house itself forms the required protection on three sides, whilst, on the fourth, the high wall (in the centre of which the garden entrance is placed) closes in the little garden, and completes the desired effect without

in any way excluding the very necessary sunlight and fresh air. Only on one side is there a building of two floors, where the main portion of the house occurs; on the other two sides are low walls of brick that surround, and long high-pitched roofs that cover, the kitchen garden and out-buildings.

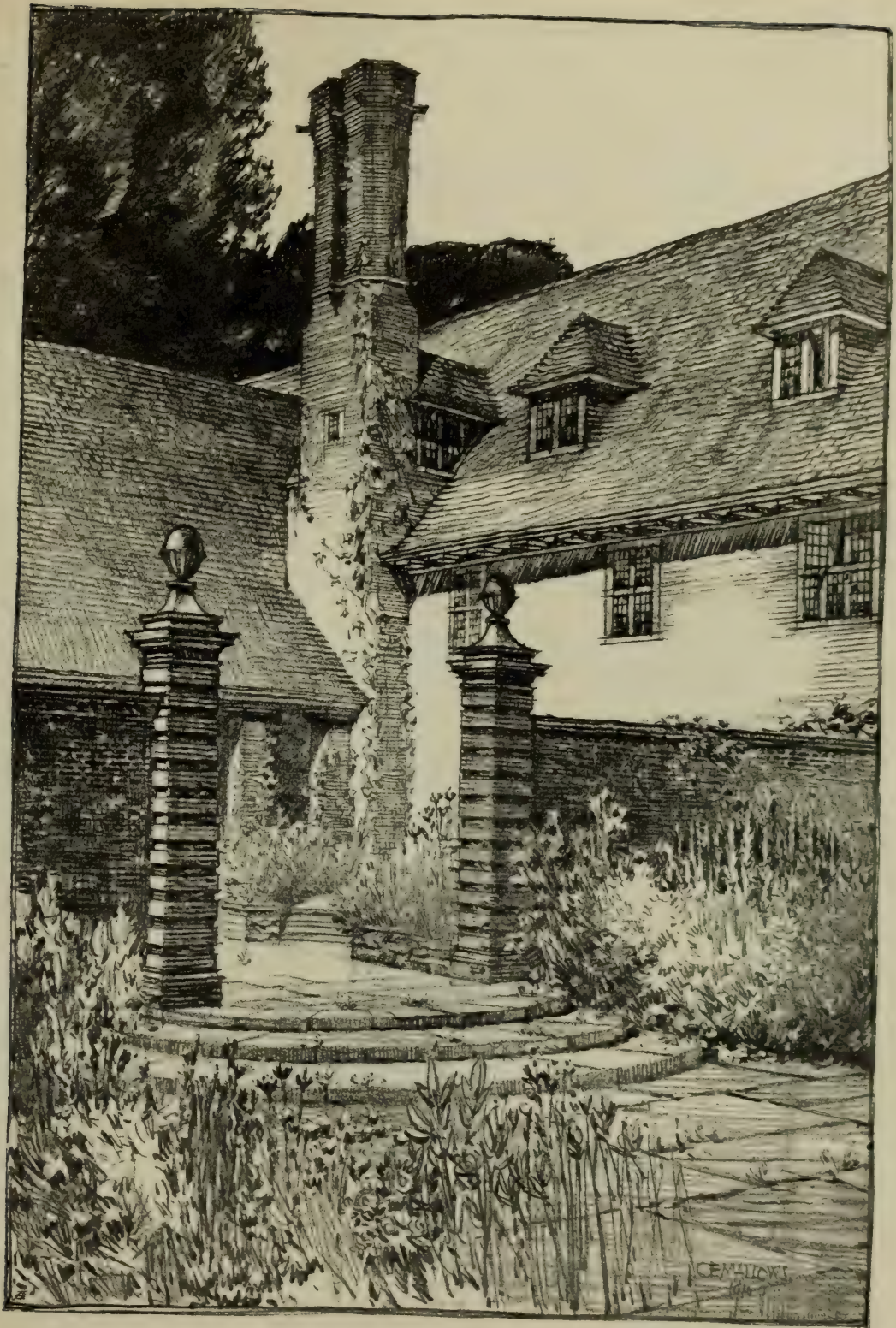
The alcove and pool, illustrated by the drawing on page 199 and plan on page 198, form part of a detail in a scheme for the alteration of a mid-Victorian landscape garden. This garden adjoins an old eighteenth-century house of a dignified and balanced design, and is of course completely out of harmony with it. The house has a long southern front facing this landscape garden, and on the west side is an old wood with a stream running through it, which continues across the garden, and was tortured (in the height of the landscape gardening days) into all sorts of fantastic shapes and surrounded by toy hills dotted with specimen trees.

The chief desire in the new scheme being to recreate a garden in sympathy with the design of the house, it is proposed to clear away all traces of the present landscape effort, which neither time nor Nature herself has redeemed from complete failure, and to replace it by a broad expanse of green turf



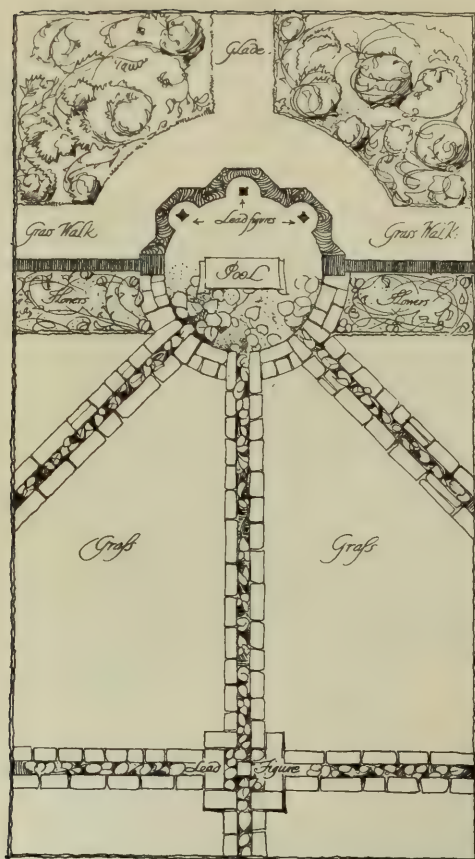
PLAN OF THE FORECOURT AND GARDEN ENTRANCE ILLUSTRATED ON THE OPPOSITE PAGE





FORECOURT AND GARDEN ENTRANCE  
DESIGNED AND DRAWN BY C. E.  
MALLOWS, F.R.I.B.A.





PLAN OF ALCOVE AND POOL ILLUSTRATED  
ON THE OPPOSITE PAGE

intersected by a simple geometrical pattern of narrow waterways, in which suitable varieties of water plants are to form the colour decoration of the garden, on the simple setting of green grass and grey stone.

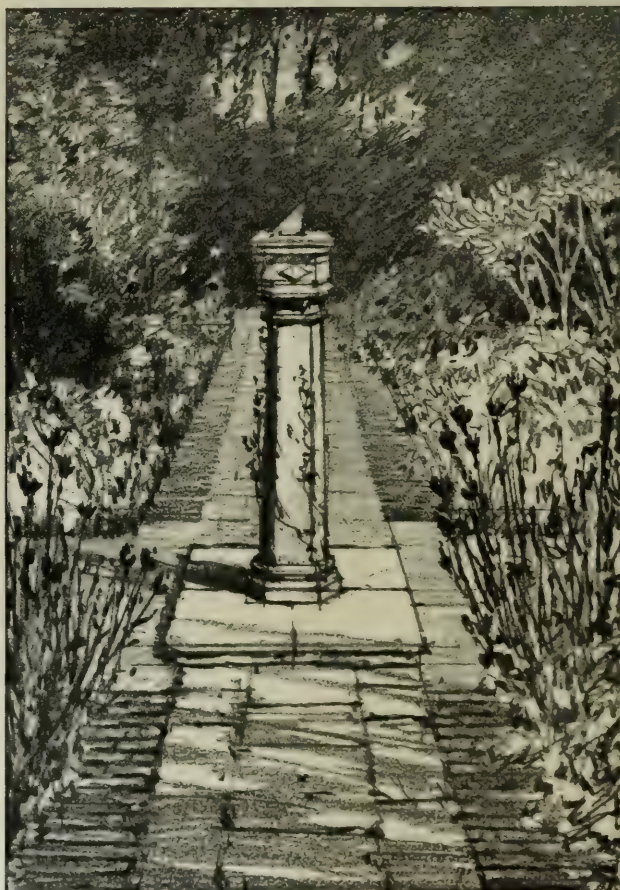
In the centre of the west side of the garden are the alcove and pool shown in the drawing, and which serve to convey the water from the brook in the wood behind, from three outlets (which would be decorated by heads of beaten metal as the sketch indicates), first into the pool, and then by the three channels into a long and narrow pond in the centre of the plot, and by similar channels across to a circular pool on the opposite side of the garden. From this pool the water is taken in quite tiny open channels around all the beds of the rose garden, which connects this open green plot

with a glade on the eastern side, through which the stream now runs in its old natural state.

The materials of which this alcove are to be built are thin 2-inch red bricks for the quoins and niches, the base, cornice, and piers, and Roman tiles between the quoins and keystones of the three niches. These three niches are to be filled with lead figures of Pan in the centre, and Ceres and Flora on each side. The two vases on the top of each pier will also be of lead.

The stone sundial, of simple and inexpensive design, shown by the sketch below, marks the intersection of two long straight stone-flagged and brick-paved paths in a flower garden of formal design. Its unpretentious character is sufficiently illustrated in the sketch and any further description is superfluous.

The design illustrated by the perspective view on page 200, and the plan on the same page, is for the combination of two garden stores and a pigeon house in one building. This suggestion is made



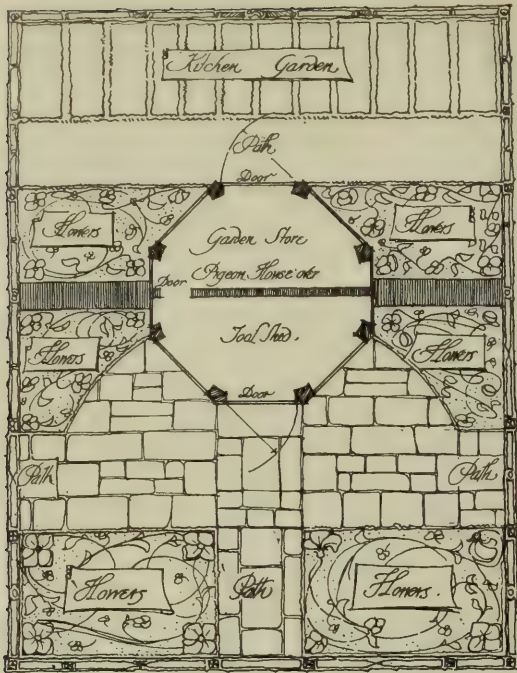
SUNDIAL. DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.





ALCOVE AND POOL. DESIGNED AND  
DRAWN BY C. E. MALLOWS, F.R.I.B.A.





PLAN SHOWING SITUATION OF GARDEN STORE AND PIGEON-HOUSE ILLUSTRATED BELOW

in order to show how it is very easily possible to so arrange two usually very ugly buildings (such details of a garden are commonly hidden away in any odd corner as necessary but unsightly places) in such a manner, that they not only retain all their usefulness, but, with the added attraction of a pigeon-house or dovecote, may be converted into an interesting detail in the general garden scheme.

In this instance a tool shed is provided in the centre of a flower garden on one side, and a garden store in the centre of the kitchen garden on the other, whilst the pigeons over can survey both gardens from the same point of vantage.

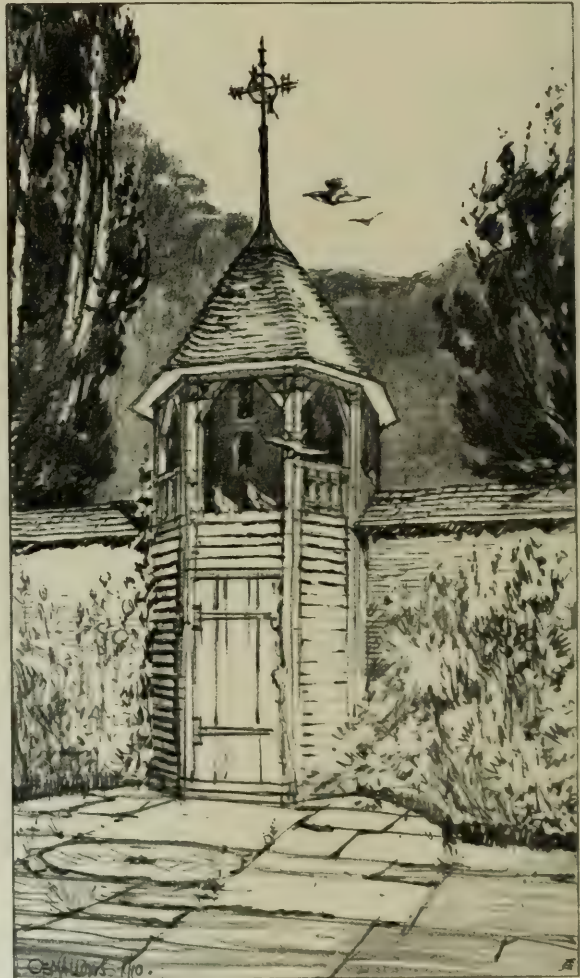
The materials are of two kinds only: English oak for the principal portion, and tiles for the roof. The construction of the whole is very simple and of such a character that any intelligent village carpenter could carry it out himself with very little additional aid.

As the plan shows, the shape is an octagon, and it is placed with its centre on the centre line of the wall. At each end of the eight points of the octagon an oak post is fixed, taken out of 6 in. by 6 in.

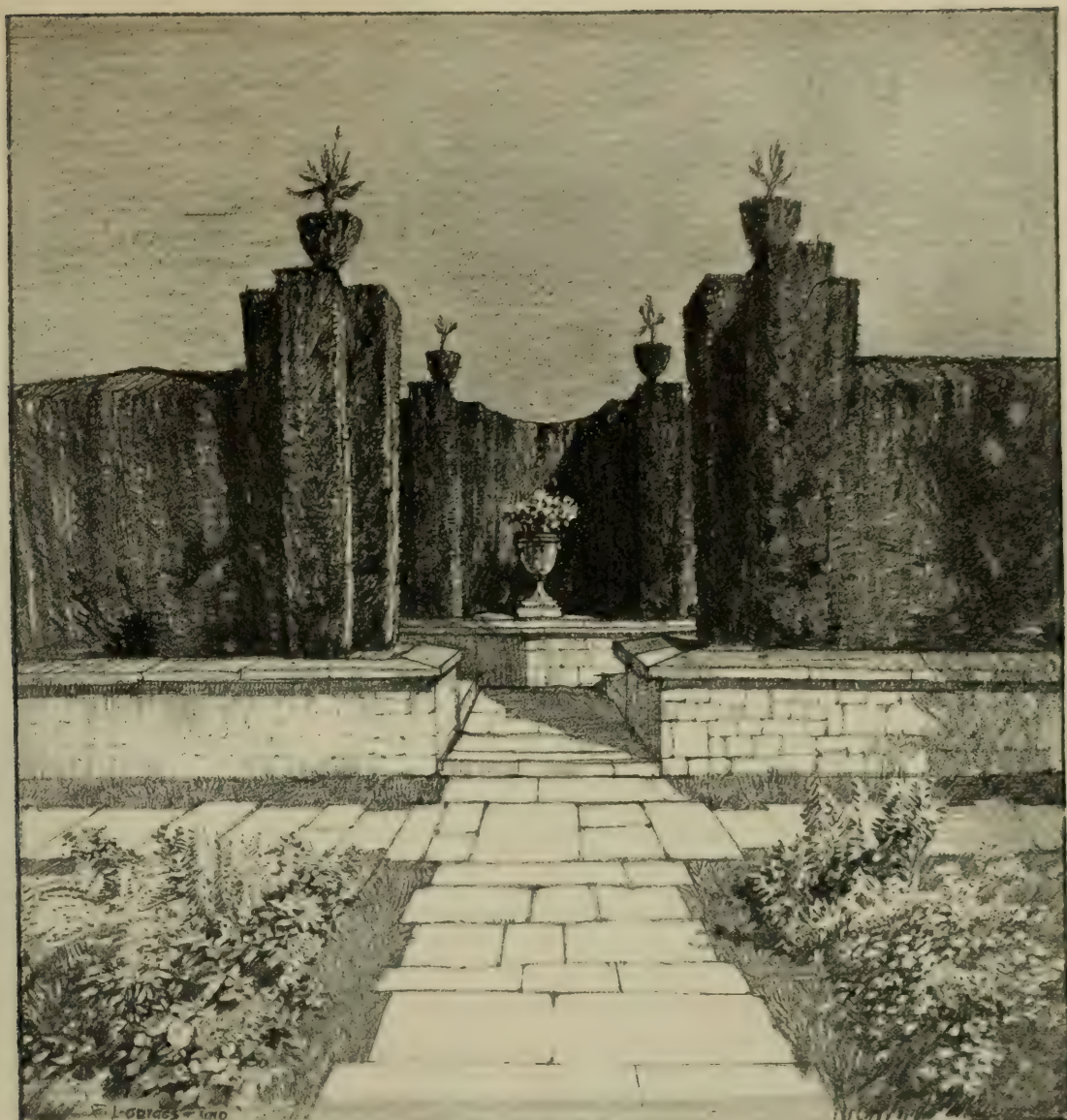
timber. These are all framed into stout oak sills at the bottom and carried straight through and framed into an oak plate at the top, which takes the feet of the rafters of the hipped octagonal roof, which would be covered, as just mentioned, with local red hand-made tiles, or by oak shingles.

The weather vane shown in the sketch is merely an external finish to a vertical iron rod, which goes through the centre of the roof to the level of the bottom of the plate, and is then connected to radiating oak ties with each angle of the octagon. These ties form both a useful and constructional purpose, as they serve as perches for the pigeons, and the ties also serve the purpose of bracing and strengthening the roof and sides just where they most need it.

Small braces to the posts and plate at the top of



GARDEN STORE AND PIGEON-HOUSE  
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



ENTRANCE TO AN ENCLOSED FLOWER  
GARDEN WITH TOPIARY WORK SCREEN  
DESIGNED AND DRAWN BY F. L. GRIGGS



## *Architectural Gardening.—X.*

each opening, weather-boarding of elm between the posts, a few turned balusters, and two doors with their fittings, make this small garden adjunct quite complete at very little expense.

The drawings on pages 201 and below are given as further examples of topiary work, with the idea that they may be useful as suggestions of shapes and forms suitable for such close growing ever-greens as yew. They both, of course, represent a growth of many years, and it has been objected that such designs are of no use in these days, when folk are inclined even to expect their gardens ready made. Unlike many arts, gardening does not lend itself to forgery of this kind—the appearance of antiquity or maturity can fortunately only be obtained by the passage of time itself. A newly laid-out garden, though, can be, and often is, very charming, and it seems only reasonable that a genuine interest in gardens should mean also a pleasure in watching and aiding growth to a desired fulfilment. Gardens are places of growth, and their growth must be leisurely. But yews and such trees and shrubs are not so slow growing as is often supposed. We have seen very good hedges already taking kindly to the shears of no more than ten years' age, and even less. Obviously a design for a half-grown hedge would be useless; and surely such a beautiful feature as topiary work in a garden is not to be ignored because of its slow growth. These shapes, then, can be borne in view from the planting of the young shoots, and for

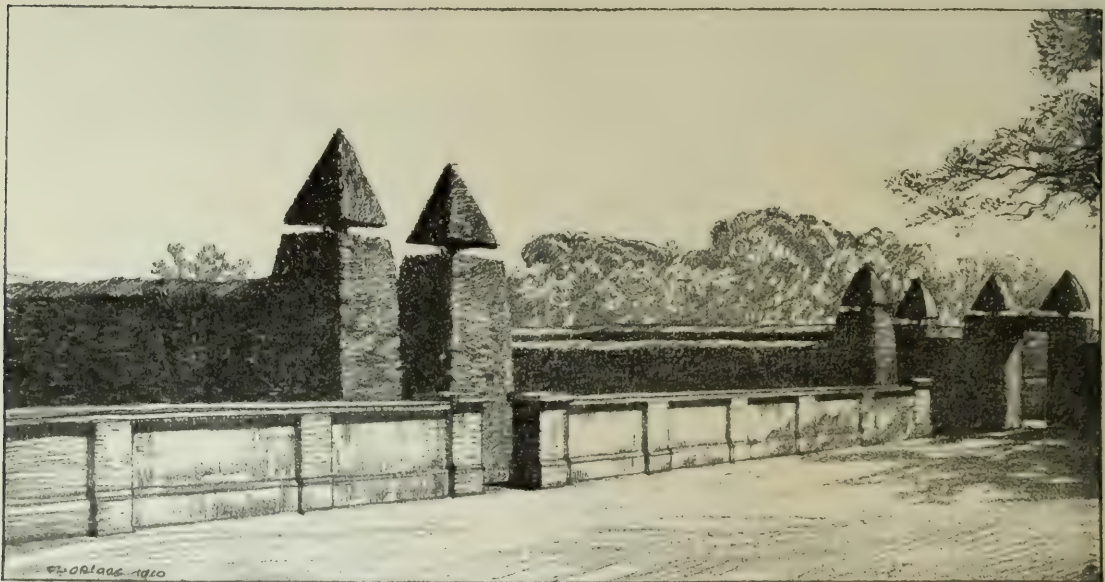
these reasons we have ventured to give these designs.

The drawing opposite shows an arrangement of terrace steps at an intersection of paths, and that on page 201 shows an entrance to an enclosed garden for such flowers as would need some protection from frost and cold winds. The design in this latter amounts to no more than a grouping of square piers, with an urn-shaped top, out of which a sprig has been allowed to grow wild. The entrance is from another part of the garden, on slightly higher ground, access to which is gained by shallow steps to right and left at the end of the path, while the space immediately in front is occupied by an urn for bright growths set in a semi-circular alcove.

Such terminations of garden vistas are very effective, and well worth the little trouble of planning. An arrangement such as that under discussion has the merit of screening one garden from another, and so giving an effect of seclusion and at the same time suggesting something beyond—very much as our forefathers chose to give size and mystery to their churches and cathedrals.

The wall at the base of the hedge is merely a retaining wall, and does not in any way hinder the growth of roots, as may be seen in many such examples of old work.

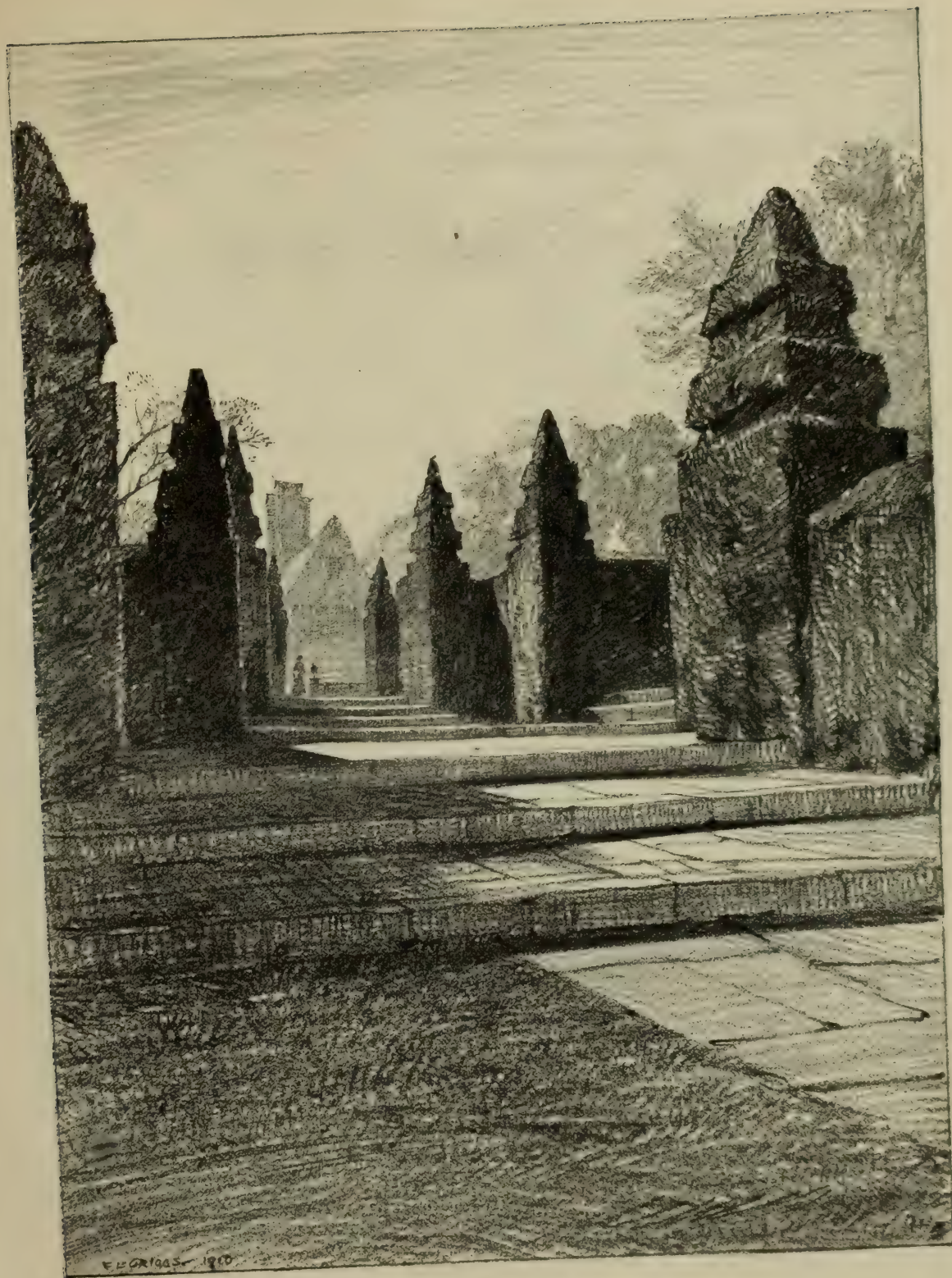
The plan on page 204 is for a moderate-sized rectangular garden, and will be found really economical of space. Immediately in front of the



A FORECOURT WITH TOPIARY WORK

DESIGNED AND DRAWN BY F. L. GRIGGS

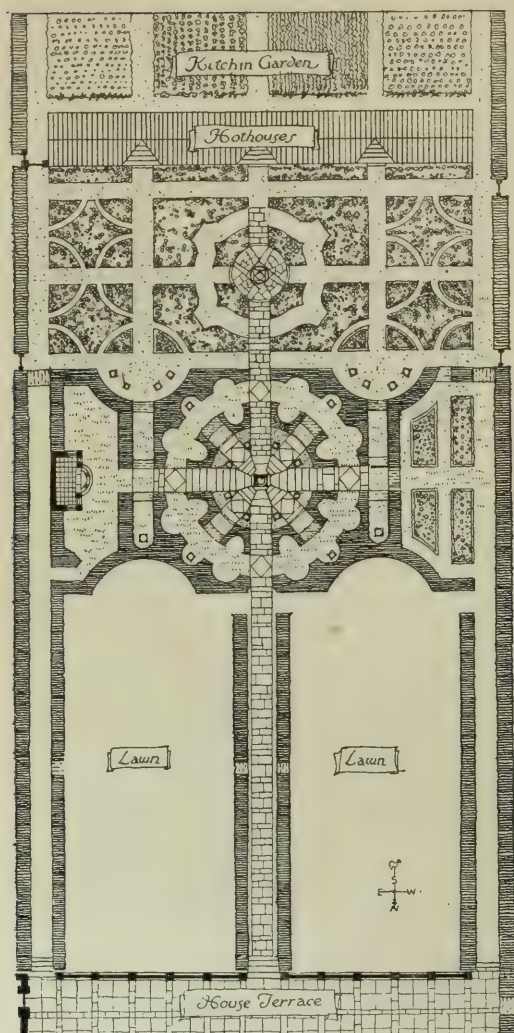




TERRACE STEPS AND TOPIARY WORK  
DESIGNED AND DRAWN BY F. L. GRIGGS



## Recent Designs in Domestic Architecture



SKETCH-PLAN FOR A RECTANGULAR GARDEN  
BY F. L. GRIGGS

garden side of the house is the terrace illustrated on page 202, overlooking the two lawns, and with views down three paths to the other parts of the garden.

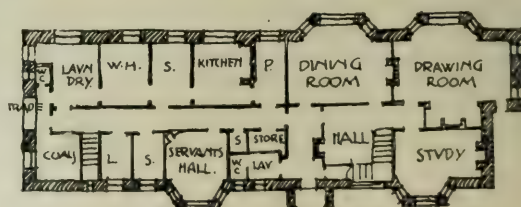
The central one would give an unbroken vista through long hedges—the central court of a maze, with a sundial, through a flower garden, and into the entrance to a long hothouse. Passing down the middle path, stone flagged and grass bordered, the maze would be entered; the feature in this case being merely a circular grass path, having eight entrances from the centre, and giving four exits beyond. Four of the paths would be terminated by alcoves, seen under arches containing urns of flowers, and between the paths would be oval spaces suitable for chairs and seats, so that on sunny days either sun or shade could be found

with quiet and seclusion. The path to the left, at the sundial, would lead across two paths into an enclosed lawn with a summer-house—a space suitable for outdoor meals. The path to the right leads to an enclosed flower garden. Beyond these features would be found the flower garden—geometrically laid out with paths to give easy access to any of the beds. This, the pleasure garden, would be terminated by a range of hot-houses occupying the whole width, and serving as a screen to the kitchen garden beyond.

We hope on a later occasion to give some illustrations of the more picturesque views which such a garden would afford.

## RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

At the top of the page opposite an illustration is given of the garden elevation of a house in Perthshire recently designed by Messrs. T. Oliphant Foster and Percy W. Lovell, Architects, of London. The site is a most picturesque one, being surrounded on all sides by mountains or hills, and close to the river Earn, which flows into Loch Earn four or five miles distant. The site was a plain rectangular field, and this determined the particular form of plan adopted by the architects. The grounds are now being laid out, and include a flagged terrace round the dining- and drawing-room bays, this terrace being slightly raised above the general ground level. For the main walls local stone, quarried in the immediate vicinity, has been used. This stone does not stand exposure to the weather very well, and so it has been covered with a cream-coloured rough cast, brought flush with the stone dressings round the windows, etc. For these dressings, and also for the entrance porch, the more durable Auchenheath stone has been used. The slates are of the rough green Tilberthwaite variety, and, like the Auchenheath stone, weather magnificently. Leaded lights have been used in the windows, and all



GROUND FLOOR PLAN.

"AUCHENROSS," COMRIE, PERTHSHIRE  
FOSTER & LOVELL, ARCHITECTS



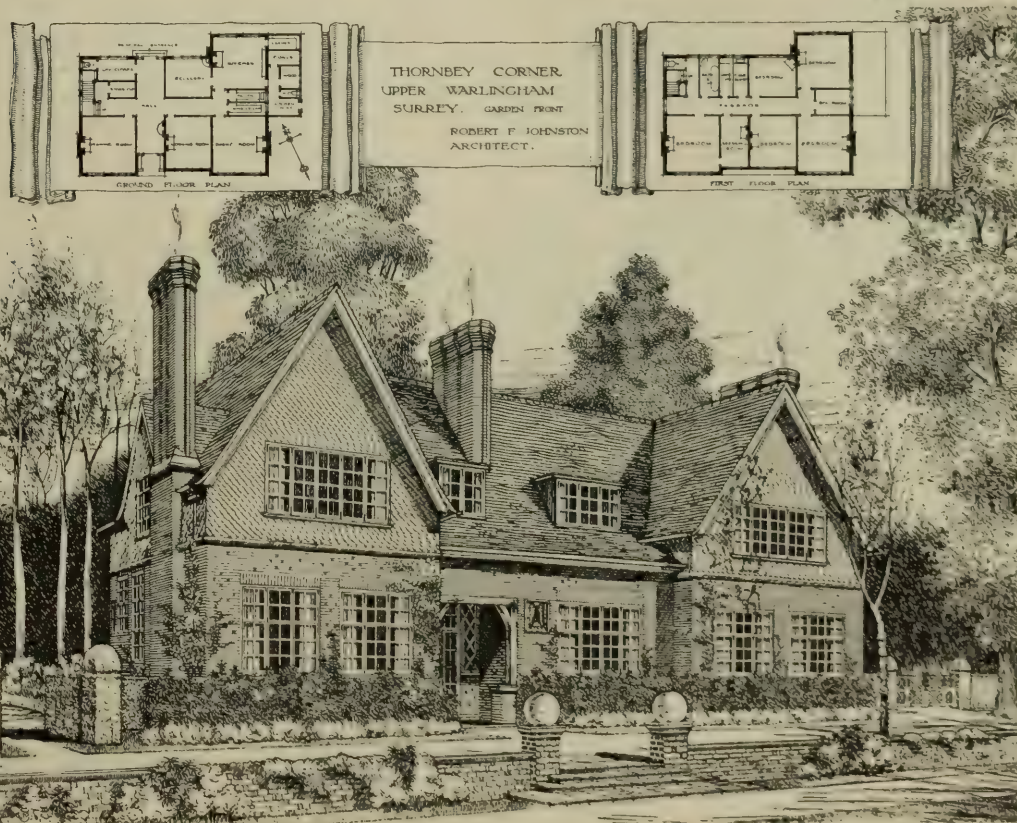


"AUCHENROSS," COMRIE, PERTHSHIRE

FOSTER & LOVELL, ARCHITECTS

the interior woodwork has been left in its natural state. The ground floor plan on page 204, though small, is sufficiently clear to show the disposition of the rooms and offices. The size of the drawing-room, exclusive of the fire-place recess, is  $23\frac{1}{2}$  feet by  $16\frac{1}{2}$  feet; the dining-room is slightly less in the larger dimension; and, on the floor above, the principal bedroom is rather more than 17 feet square.

The next house illustrated this month is one which comes within the extra-suburban area of London. To the southward the Metropolis has been steadily growing, until now there is an almost uninterrupted sea of houses extending to the southern limits of Croydon. Many who have sought for more congenial natural surroundings than are now to be found in the inner area, have





## Recent Designs in Domestic Architecture



GARDEN OR TEA HOUSE IN THE OLD NORSE STYLE  
DESIGNED FOR M. GLÜCKSTADT BY CARL BRUMMER, ARCHITECT

turned to the region south of this borough, which is one of the most picturesque parts of Surrey. It is here that the house, of which we give an illustration on page 205—from the drawing by the architect, Mr. R. F. Johnston—is situated. "Thornbey Corner" is designed to occupy a fine position in Upper Warlingham, and has a magnificent view. The drawing shows the garden front, which faces the south. All the principal rooms in the house have been designed to overlook the garden. The materials used are small hand-made red bricks, and tiles of a darker shade on the roofs, with hanging tiles on the gables of a similar shade. On the ground floor the accommodation consists of a panelled hall fitted with fire-place, dining-room, drawing-room, and morning-room—all on the south side; while on the north side are the kitchen and other domestic offices, which have been so planned that no windows overlook the garden. On the first floor, approached by a well-lighted staircase, are four large bedrooms, three

of them with a dressing-room, including, of course, the principal one, being on the south side; and the same floor is provided with ample accommodation in the shape of bath-room, lavatory, cupboards, and storage-room. The little plans which the architect has given at the top of his perspective view of the garden front are clear enough to show that the arrangement of the rooms both below and above is convenient and compact.

A widely different type of construction is presented in our next illustrations, which represent

a lake-side garden-house or tea-house designed by Mr. Carl Brummer, one of the foremost architects of Denmark, for the eminent banker, M. Glückstadt. On two previous occasions examples of Mr. Brummer's architectural designs have been reproduced in these pages, and his skill in adapting the Old Norse style to modern conditions was well exemplified in the case of a house at Elsinore, of which we gave illustrations in April, 1906. In this garden house Mr. Brummer has again



VERANDAH OF M. GLÜCKSTADT'S GARDEN OR TEA HOUSE  
CARL BRUMMER, ARCHITECT



LIVING-ROOM IN M. GLÜCKSTADT'S GARDEN OR TEA HOUSE  
DESIGNED BY CARL BRUMMER, ARCHITECT

shown his knowledge and appreciation of traditional *motifs* and demonstrated their applicability to the present, though, let it be understood, he is no mere imitator, but one who, as our correspondent has already remarked, believes in the continuity of art, in evolving the new from out of the past, and though at times almost completely discarding tradition, yet more often adapts and shapes it in accordance with his own artistic individuality. Here he has almost out-Norwegianed the Norwegians, grasping all the essentials of an old Norse block-house, yet endowing the whole, and more especially the interior, with a profusion of droll and decorative details in carving and colour, in which he has had the co-operation of M. Clod-Svensson, the Danish painter. M. Glückstadt's tea-house teems with surprises, bold designs and subtle, artful devices, and it fits admirably into its surroundings. There is a small kitchen on the ground-floor and a quaint little bedroom upstairs.

Franz Sobotka, whose work is illustrated in the four remaining illustra-

tions (pp. 208—210), is a young architect who has gained renown in different parts of the Austrian Crown Lands and in Vienna as a builder of modern factories, and in Bohemia and Wiener-Neustadt as a villa architect. In the former sphere of activity he has done excellent work and carried out many reforms, besides introducing beauty and dignity into buildings which as a class are usually designed purely with a view to utility. But it is as an architect of domestic structures that he is to be judged

here. In the "Haus Neumann," as far as outward style is concerned, he has chosen a modernised form of barock, a style which found much favour with the Austrian architects of a past generation, from Fischer von Erlach onwards, and it is one which is particularly suited to Vienna with its background of hills. Somewhat similar conditions are met with in Bohemia, whither Herr Sobotka has transported this style. The "Haus Neumann" is much larger than a villa properly so



A CORNER IN M. GLÜCKSTADT'S GARDEN OR TEA HOUSE  
DESIGNED BY CARL BRUMMER, ARCHITECT



## Recent Designs in Domestic Architecture



DOORWAY OF M. GLÜCKSTADT'S TEA-HOUSE  
DESIGNED BY CARL BRUMMER, ARCHITECT

called—it would be better described as a mansion—and accordingly the architect has given something suggestive of spaciousness in the design, without, however, conveying a sense of bulkiness. The house fits well into the surrounding landscape, and in the arrangement of the rooms there is much that is interesting. Of the two towers flanking the main entrance, that to the left contains the servants' staircase, and that to the right the cloakrooms and lavatories. The windows looking on to the terrace may be easily unhung so that in warm weather the air may circulate as freely as possible and the view enjoyed to the fullest. The building is of grey stone and contains some fine sculpture by Franz Zelezny, whose wood sculpture is already well known to readers of *THE STUDIO*, and who is generally regarded as one of the leading architectural sculptors in Austria. All

the rooms are admirably planned. In the basement are cellars, a garage, porters' room, and other offices. On the entrance floor are small and large dining-rooms, a drawing-room, smoking, music and morning rooms, to all of which access is gained from the rectangular central hall. The kitchens and domestic offices are entirely cut off from the main suite. Behind the windows overlooking three sides of the hall, are spacious corridors giving access to the library, billiard-room and bedrooms, as also to the nurseries, bathrooms and various offices. The attics, which may be reached either from the main staircase leading from the hall or from the left tower, are reserved for the visitors' rooms and servants. There is a peculiar charm about the whole house, which is essentially dwellable and homely spite of its size. The hall is particularly attractive by reason of its general tone, its beauty being enhanced by the numerous windows above and the decorative effect of the well-kept flowers adorning them.



"HAUS NEUMANN," BOHEMIA: KÖNIGINHOF, ENTRANCE FRONT  
FRANZ SOBOTKA, ARCHITECT  
SCULPTURE BY F. ZELEDNY



"HAUS NEUMANN": THE HALL  
SCULPTURE BY FRANZ ZELENÝ

HALL OF "VILLA FORSCHHE", WIENER-NEUSTADT  
FRANZ SOBOTKA, ARCHITECT





## Carl Milles, Swedish Sculptor

The "Villa Porsche," the hall of which is illustrated on the preceding page, is a smaller building, situated in the town of Wiener-Neustadt, some 25 miles south of Vienna. The outward form is excellent in its proportions, its style again fitting into the landscape. There are but two floors, and there is no basement owing to the condition of the soil. The hall, though small, is of a pleasing design, the wood used being natural larch of a pale yellow tone. Leading from it are the dining and living rooms, as also the staircase to the upper storey, which contains the bedrooms, bathrooms, and other offices.

Herr Sobotka received his professional training at the Imperial Technical College, Vienna, afterwards proceeding to Berlin, where he did practical work under the late Professor Messel.

**A** SWEDISH SCULPTOR: CARL MILLES. BY AUGUST BRUNNIUS.

SCULPTURE is not, in the truest sense of the term, the glory and pride of modern Swedish art as painting is. The temperament of the people, and the character of the landscape itself, do not conduce to the development of a plastic tendency, but stimulate the growth of eminently picturesque qualities. The painter can find an endless source of inspiration in the rugged, broken line of wood and hill, ever changing from plain to crag, from dark pine forests to lovely groves of foliage, from the turbulent, open sea to little smiling lakes; but in all this there is little, if any, incentive to the sculptor, and in the same way the transition from

repressed power and phlegm to impetuous outbursts of national character does not seem so well to favour that compact, clear character of form which is a necessary condition for the genesis of a great sculptural art. And yet Sweden can call some of the greatest Scandinavian sculptors its own. The name of Thorwaldsen, the Dane, has had a more wide-world reputation than that of the Swede, Sergel; but modern art history has been prone to depreciate much of the former's greatness in placing Sergel higher on the ladder of fame, as an artist with a more refined sense of form, and as a less slavish imitator of the antique. During the latter half of the nineteenth century Per Hasselberg had a dominating influence in Swedish art, and towards the close of the century one of his



"HAUS NEUMANN," KÖNIGINHOF: SIDE ELEVATION. FRANZ SOBOTKA, ARCHITECT

## Carl Milles, Swedish Sculptor



CARL MILLES AT WORK IN HIS STUDIO

eration of sculptors, Paris is still the great goal. No wonder then that the most Swedish of the present generation of form artists, Carl Milles, has spent nine long years of incessant toil in Paris for the purpose of grasping the technical mastery of his art. Rodin was the first to open his eyes to a new world of expressive beauty, and under this influence—not a wholesome one perhaps for every youth—the young Swede's talent blossomed forth in a wonderfully short time. He is now 34 years of age, a typical blonde Swede, young in mind and energy, and yet with a long series of original and sound works to his credit: historical monuments, decorative statues and reliefs, quaint animal sculptures, portrait busts and diminutive statuettes, full of the finest and airiest humour. In these diverse works he exhibits a personal power, a strongly marked virility and anti-feminine taste, which mark him out as the very antithesis of an eclectic. The Parisian influence has, on the whole, left very few impressions on his strong northern nature.

Swedish sculptors have another common trait that deserves to be noted, *i.e.*, their connection with handicraft. Per Hasselberg and Christian Eriksson {both began their careers as carpenters, and have never quite lost

pupils, Christian Eriksson—a man of much versatility and fruitful talent—established for himself a place amongst the leading men. And the ranks of good sculptors are constantly receiving new recruits; among the younger ones being Carl Milles, Carl Eldh, David Edström, Tore Strindberg, and several others.

A common trait of most of these sculptors is their French schooling; even Sergel, Hasselberg and Eriksson have received their best impulses from French sculpture. Our painters have at last been domesticated; young and old, they have found that the home country is the natural soil for a national art; but for the younger gen-



"DUTCH WOMEN" (BRONZE)

BY CARL MILLES



## Carl Milles, Swedish Sculptor

their interest for the most modest forms of manual work. Milles also, in his youth, received his preliminary training in a workshop. To this very day it is his delight to carve grotesque reliefs on the wooden projections of his residence in the neighbourhood of Stockholm—a house which in design is a model of almost severe simplicity; and in general he is fond of working with the knife for his own amusement. It is characteristic that one of his most remarkable and also largest works, the statue of Gustavus Vasa in a sitting posture, will be executed in wood and then painted in a few colours. A plaster cast of this statue has been temporarily placed in the lofty hall of the Northern Museum, and gives a fine effect when viewed from the entrance. Gustavus Vasa is not represented as the liberator, but as the father of his people, who after long years of strife looks towards a dim and dangerous future. It is a pathetic picture of "old King Gösta," whose memory after the passing of centuries is still kept alive in the fantasy of the Swedish people as few of its many glorious kings.

Gustavus Vasa is not the first of Milles' historical monuments. He aroused much interest some ten years ago by a sketch for an equestrian statue of another Swedish national hero, Sten Sture, a forerunner of Gustavus Vasa in the struggle for freedom against the Danes. The statue will be set up by the undergraduates of Upsala University on a prominent hill near Old Upsala, where a temple stood in heathen times; Milles is himself a native of the surrounding plain. The sculptural idea is at the same time grand, untraditional and clever. Sten Sture is sitting on his war-horse with dropped visor, looking forward,

pressed on all sides by his peasant army; his democratic and impersonal character, as one of the many, as the leader of a people, is thus symbolised. There is no authentic portrait existing of this remarkable man, who styled himself with a Republican title resembling the "Lord Protector" of Cromwell; there is very little known of him except his war of independence, and therefore the artist has done well to celebrate the *deed* rather than the *man*. The grand, stern style, the strength and solemn beauty of contour and freedom from "finicking" are qualities determined by the huge proportion and effect of distance. It is with eager expectation that the Swedish art-loving public are awaiting the sight of this bold bronze group raising its dark masses against the sky from the simple rough stone base.



MONUMENT TO STEN STURE, SWEDISH NATIONAL HERO

BY CARL MILLES



GROUP OF ELEPHANTS IN MARBLE  
BY CARL MILLES



## Carl Milles, Swedish Sculptor

In contrast to a great number of modern sculptors—Barye excepted—Milles takes as much living and loving interest in animals as in men. His animal sculptures cover a field apart. He has spent much time at Skansen, the well-known open-air museum in Stockholm, in studying the delightful bears climbing in a little rocky enclosure, playing and frolicking with their cubs. The result of these studies was a remarkable decorative work now being raised at the cost of a private connoisseur at the gate of a little park in Stockholm, named the Berzelius Park after the famous chemist. Two groups of playing bears cut in granite adorn these gates. The hardness of the material has enforced an artistic economy, a monumental compactness of composition, of which the artist with astonishing cleverness has taken due advantage, and in spite of all difficulties, a rich and harmonious effect is gained; even this rough material catching a beautiful glitter in sunshine. Of the two groups the bear playing with its cub that is lying on its back presents the most decorative repose; the other, at first sight a puzzling combination of heads and paws, has a more pointed humour and fresher details. The large sculptures are balanced by delicate little images, also in granite, of a pair of weasels and a beaver drinking.

At present Milles is occupied in modelling two flying eagles as counterparts to the bears. They will be cut in granite and adorn the palace of Valdemars-udde, the home of Prince Eugen, himself a gifted painter and connoisseur. One eagle is represented as clutching, with claws deeply embedded, a large fish the other is soaring about in pursuit of prey. Though represented in violent movement, these birds

however present no accidental or crude realistic aspect, but are pervaded by the same decorative feeling for style with a stronger accentuation of silhouette than in the bear groups. A glimpse of these eagles is given in the illustration of the sculptor in his studio (p. 211).

A more naturalistic touch characterises his two groups of elephants—the one in soft grey stone purchased by the Swedish National Gallery, the other larger and treated in a different way. They are modelled with the greatest care and apparent delight in the soft curving lines and rounded flanks of these huge creatures.

Another of Milles' animal groups occupies a place by itself. It is a colossal sculpture called *Swan-lizards*, i.e., some pre-historic plesiosaurs crouching upon a rock in the sea, stretching their supple



DETAIL OF PROPOSED MONUMENT TO FRANZEN

BY CARL MILLES



"PLAYING BEARS" (GRANITE) BY CARL MILLES  
(*Berzelius Park, Stockholm*)

necks, straining and gazing out over the water. The swan-lizards are no dry, scientific reconstruction, though based upon sound palæological principles. The work in the first place is a hymn to nature's mystic beauty, even in the dim and distant ages, which appear to us to be filled by fabulous and horrible shapes, and secondly it is a plastic creation of fine proportions and noble lines. The artist's idea is to get this colossal group cast in bronze, and at some future time placed on a cliff at the entrance to the port of Stockholm; but the large sum necessary (running to something like £8,000) makes this fine idea seem somewhat Utopian.

I have commented particularly on this branch of Carl Milles' work, knowing how deep an interest the British reader takes in everything connected with the animal world. It is hardly to be expected that a foreigner should appreciate in the same degree his portrait busts (one of which is shown on the next page), rich as they are both in character and feeling, or the Swedish charm of his historical compositions. But his animal sculptures appeal to all who share the artist's generous delight in living nature. AUGUST BRUNIUS.

## PAINTING IN MEXICO. BY MARY BARTON.

THE first thing that comes to my mind when I begin to write of Mexico is the great civility I met with everywhere, from the railway conductor, who invited me to dine, down to the immaculately dressed young man I encountered in a post office who offered to lick my stamps for me.

It is a truly cosmopolitan country, and one can use every modern language one is acquainted with; but the Britisher generally meets pleasant looks, and the poorer class Mexicans and Indians are a most obliging set. One is cheated right and left, and charged through the nose for the most simple necessities, but it is done quite pleasantly. The hotels are mostly bad and dear, and the food often quite impossible—in fact, a long course of it is conducive to the slimness of figure now so much admired; but what do such things matter when the climate is so perfect and the scenery so fine? Day after day sunshine, always the same light at the same time of day, and rain a most rare thing, although there are plenty of cloud effects, especially in the morning and evening. Many inhabitants told me that I should seldom see clouds,



"PLAYING CHILDREN" (MARBLE). BY CARL MILLES





PORTRAIT OF PROF. K. (BRONZE) *(See preceding article)* BY CARL MILLES

and would be tired of blue sky; but I found that in various parts of the country and at many different elevations the clouds piled themselves up for me in a most satisfactory manner, and with glorious colour. Being in the tropics, the seaboard is warm and often unhealthy, but inland, towards the capital, the country rises almost at once through beautiful mountains, the snow-capped peak of Orizaba overtopping all, until the plain of Mexico City is reached, more than 7,000 feet high, where there is no great heat except in the middle of the day during the warmest months, and the mornings and evenings are cool, in winter often cold.

Orizaba town was my first stopping place, a place of wooded foot-hills with high peaks behind, semi-tropical verdure—a wealth of green and flowers—and such a humid atmosphere that even the habitual painting of my own country—Ireland—could not prepare me for the blue required of my paint-box. Again and again I flooded the stretcher with more cobalt, but always the reality seemed bluer than anything I could do.

It was here I got my first experience of a Mexican crowd, which came round me so closely that, in spite of my elbowings and appeals for more space, I could hardly move. If I stepped backward I trod on someone's toes, or if I cocked my head for a side view, came in contact with a large hat, while the atmosphere was very heavily charged, to put it mildly. Artists are rare in Mexico, only a few from the States coming thither, so that one

had that very delightful experience of seeing things freshly, untrammelled by other painters' visions.

Mexico City is on a large plain, beautifully surrounded by mountains, which used to be the boundaries of a great lake or lakes, and one pictures to oneself a Venice of old times, with Cortes' troops riding in over the causeways which joined it to the mainland. Now there is little water visible save in distant lakes and the Viga Canal, a beautiful waterway that affords endless subjects for the brush. This canal runs from the city to

Xochimilco, a place of floating gardens, where the mud is banked up either by planks or a binding weed, and held together by endless poplars, and where the vegetables and flowers for the city are mostly grown. Unfortunately for the artist, it is only a series of tiny canals with one or two broader waterways, and no wide vistas or effects seem possible.

The numerous churches throughout the country are very picturesque with their endless cupolas and domes, often roofed or faced with the old tiles, which apparently cannot now be reproduced; but as the colour is almost invariably blue and yellow the combination did not appeal much to me. On the other hand, modern Mexico floods its buildings and walls with coloured washes, which, after the summer rains, mellow down and become stained in a way that is often very pleasing to the artist's eye, and lends the charm of colour to what would otherwise be ugly. The interiors of churches are very disappointing, crowded with fantastic gilding and atrocious figures and pictures, and gaudy tinsel draperies. I have more than once seen real human hair pasted on the head of a ghastly image of Christ, and other like horrors, though now and again one sees some beautiful work, such as the carving and inlaying inside Puebla Cathedral, where there are also several magnificent tapestries; but, on the whole, there is little to paint. Working one day in a church in Mexico City, where the darkness of the interior cast a glamour over the poor decorations and the kneeling figures, the

## *Painting in Mexico*

verger went away to his dinner and locked me in, I suppose with the idea of securing his tip; but I found a large hole in the floor where new foundations were being laid, and which eventually led out to the street, so I jumped down and escaped. It would have been good to see the old fellow's face when he returned. I had had considerable difficulty in getting permission to paint in this church; at first they looked at me with much suspicion, and afterwards thought it lent them dignity to keep me waiting on tenterhooks for a long period, seated in a stuffy sacristy with fat clerics taking snuff round me, and endeavouring from time to time to satisfy their curiosity through the medium of my limited Spanish.

Autumn and winter are the best times for outdoor work in Mexico, for in spring wind and dust begin, and the difference they make is amazing; not only is it extremely difficult to make everything secure from the sudden whirls that make the easel turn somersaults and send the stretcher against one's nose or face down in the dust, but the whole aspect of nature is changed; the distance vanishes completely, blotted out by a thick atmosphere of dust, and colour seems merged in a continuous sand tint. In places the dust storms are appalling; things that must be seen to be realised.

In summer the rains come, but they tell me that though there is a deluge every afternoon the mornings are almost uniformly fine, and that the colouring after the rains is very wonderful and lovely.

I travelled many hundreds of miles and painted in eleven different centres, yet I only gained knowledge of a quite limited portion of the country within a radius of Mexico City.

It is a very big country, Mexico, comprising every variety of town from a more or less up-to-date city with handsome modern buildings, electric light and tramways, down to "adobe" villages and towns of one-storied houses with most primitive customs; landscapes of all sorts, from bare and colourless desert to the most luxuriant and tropical verdure, or stretches of beautiful trees—ash and others, like our Northern kinds—to great mountain ranges and snow-capped peaks, most of which are volcanic. The great Popocatepetl, which we learnt about in our early geography and read of in Prescott's "Conquest of Mexico," is a beautiful giant of over 17,000 feet, and he and his wife, Ixtaccihuatl, dominate the landscape for a great distance around, although the effect of their height is diminished by the fact that they rise from ground already 5,000 to 7,000 feet above the sea. Unlike



"THE GORGE, NEXACA"

BY MARY BARTON



## *Painting in Mexico*

the snow-capped mountains of other countries that I have seen, they are seldom hard and clear-cut against the sky, but surrounded by an impalpable haze, which lends them a delicate poetical mystery all their own; and one does not wonder that the Aztecs worshipped them as gods.

The villages are often picturesque, mainly because of the coloured houses and the porticoes in front of the funny little shops, and the market-places are generally very quaint with their booths and masses of coloured fruit, painted gourds and stuffs. The women's clothes strike me as very graceful, much like those of the women of India, a long straight piece plaited into the waist, the head and shoulders covered with another—the saree of India, the shawl of Ireland, the rebosa of Mexico—always paintable, showing the shape of the head and shoulders; but the colours in Mexico are not those of India, seldom varying from a washing blue material or a woollen black, which are generally finished with a knotted fringe. I have seen some beautiful mauve and purple ones worn with two other shades of the same colour in blouse and skirt, for the ordinary modern skirt largely obtains nowadays; but other varieties are

fine mixtures which are quite ineffective at a distance. The men's hats dominate everything, always large-brimmed and high-crowned, but of inconceivable variety of shape, in fine and coarse straw and black and coloured felts, these last often embroidered with monograms or patterned borders in tinsel and silk. The effect of a crowd is unique—a sea of hats as broad as the shoulders, and nothing else visible from behind save of the few on the outskirts. The men wear very tight trousers and a shirt worn outside or a short tight jacket, their whole appearance being to me more theatrical than picturesque; but to see them ride and to see them lasso bulls from horseback or pick up a dropped cord or whip at full trot excite ones enthusiasm.

They are like children, laughing at everything that astonishes or pleases them, and eat quantities of sweetmeats, the trays of which, at every corner and in rows in the market-place, are quite a feature. At night all carry little lanterns, like glow-worms dotted about, and which in moonlight, or even under an electric arc light in the gathering place of a small town, with crowds of shrouded figures (for at night and whenever it is



"AN AVENUE IN MEXICO"

BY MARY BARTON

## *Painting in Mexico*



"SUNSET AT CUERNAVACA"

BY MARY BARTON



"AFTER-GLOW, CUERNAVACA"

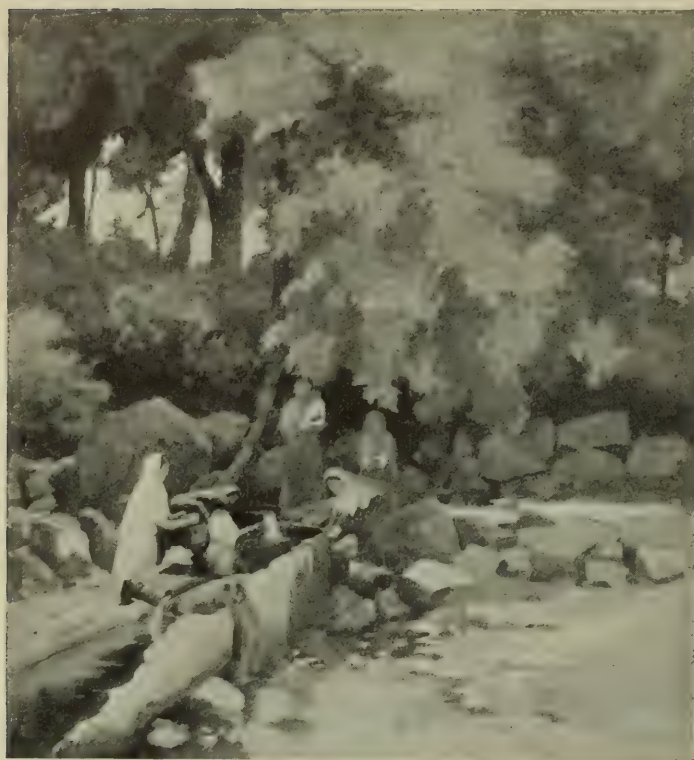
BY MARY BARTON

colder the men wrap themselves in blankets), make a scene of weird beauty.

Water is the thing most lacking in Mexican landscape, but there are some lakes with fine hills round them, and one that I painted—Lake Patzcuaro—reminded me somewhat of Como in its surroundings and Y shape, and of Maggiore because of its islands. There is a wonderful place called Necaxa, where a small river used to take two great leaps of a thousand feet each into a gorge below, but which has been dammed up by a "Light and Power" company, forming, strange to say, a beautiful lake, which seems to nestle

quite naturally among the great hills, though it has buried two villages and their churches. With the exception of the panorama at Darjeeling, the most beautiful thing I have ever seen is at Necaxa — a deep gorge winding away into the blue distance, tree-clothed and full of exquisite colour, the heights mostly flat-topped and beautiful in their steep slopes, the verdure endless in its variety, from glorious soaring pines to every kind of shrub, flower, and fern—tropical or those of cold countries, it seems to suit them all. I picked fourteen kinds of fern in five minutes, while I gazed up the cliffs at great





"A VILLAGE WASHING PLACE"

BY MARY BARTON

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—At a meeting of the Royal Academy held at the close of June Mr. Charles Napier Hemy, A.R.A., so widely known as a painter of marine pictures, was promoted to full membership. Mr. Hemy, who was born in 1841, is a native of Newcastle-on-Tyne, and it was at the Art school of that town that he received his first training in art. His first Academy picture was exhibited when he was twenty-four, after which he went to the Antwerp Academy and became a pupil of Baron Leys, a celebrated painter of historic *genre*. Since 1870 he has lived and worked for the most part in England, making his home from 1882 onwards at Falmouth. He was elected

beauties which we cherish in hot-houses at home.

Mexico is a wonderful country of interest and beauty, quite unexploited by the European artist, and thoroughly repays one for the long voyage and the various discomforts of travel in its interior, which are much alleviated by the kind hospitality and sympathy of the scattered English residents. M. B.



"GARDEN OF THE SAN ANGEL INN"

BY MARY BARTON

The new Turner Wing added to the National Gallery of British Art at Millbank, by the gift of the late Sir Joseph Duveen, and containing the pictures and drawings from the Turner Collection, was opened to the public last month.



"MOUNTAINS, FROM CUERNAVACA"

BY MARY BARTON



"IXBACCHIUATL"

(See article on "*Painting in Mexico*")

BY MARY BARTON

A.R.A. in 1898, and the year before he was made a member of the Old Water-Colour Society. Two of his works have been purchased by the Chantrey Trustees.

Mr. Adrian Stokes, who has been made A.R.A., was a student of the Royal Academy Schools, and first exhibited at the Royal Academy in 1876, when he was twenty-two, and he has been a constant exhibitor ever since. The Chantrey Trustees have on two occasions purchased works by him.

The display of British art at the Japan-British Exhibition this summer is in one respect more noteworthy than that which attracted so much attention in the same building two years ago on the occasion of the Franco-British Exhibition—that is, as regards the number of contemporary artists who are represented. The aim on this occasion has been to get together a collection representing every phase of the national art, and instead of inviting societies to arrange contributions, the organisers have sought to obtain from the individual



artist himself the work by which he would wish to be represented. The result of this policy has been that somewhere near 700 artists have contributed works to the collection, for with very few exceptions the examples exhibited appear to have come straight from their studios. But for the absence of several eminent names from the list, one could justifiably speak of the collection as really representative of British art as it stands to-day, though there would not be the same justification for asserting that the particular work or works by which each individual artist is represented can be regarded as his best; in that respect the present exhibition certainly falls short of its predecessor. Whatever defects it reveals, however, the display is one which is worthy of close study, for it gives a good idea of the average achievement of the contemporary British school.

We give on this page a reproduction from a picture by Miss Edith Gunther—a portrait life-sized and of unusual accomplishment, especially in view of a rather brief studentship in painting. The artist is now a pupil of Mr. William Orpen, in which fact itself many will recognise the high compliment to her powers, and she was well represented in the last exhibition of the New English Art Club.

Sir William Eden has been holding an exhibition of his water-colours at the Carfax Gallery. He is an artist who is approaching that pitch of sympathy between the vision and the touch which makes a sketch delightful. If sometimes the hand fails him, the vision is never commonplace. A debt is recognisable to Whistler, and perhaps to Brabazon, but it is impossible to owe such a thing as a sense of colour—which is Sir William Eden's—to anybody.

Though the number of works which formed the third London salon of the Allied Artists' Association at the Royal Albert Hall last month was considerably less than last year, the collection was much too vast to permit of any-

thing like a detailed notice in the brief space at our disposal here. A backbone was given to the display by the work of certain very able painters, members of the Association, and if their loyalty does not fail, there is every chance that the scheme will resolve itself into an annual event of much importance, with a character all its own, and a purpose not to be fulfilled under any other conditions. These shows do not depend upon the attitude of the critical and expert world of art towards them at all; they depend upon the discrimination of the public, who are the jury to whom the works are referred, and whose encouragement is essential if the movement is to be a success.

Mdlle. Mathilde Sée's water-colours of flowers, lately shown at McLean's Gallery, must have pleased both many lovers of flowers and many lovers of art. Those who like flowers in pictures



PORTRAIT

BY EDITH GUNTHER



"WHITEWAYS, ROTTINGDEAN" (By permission of Messrs. William Marchant & Co.) BY WILLIAM NICHOLSON

suffer somewhat cruelly from bad paintings of them, and all such must have greeted Mdlle. Sée's studies with genuine pleasure.

Those who remain to be convinced that there is a sense in which there is only one art should have paid a visit to Mr. William Nicholson's exhibition of Rottingdean landscapes at the Chenil Gallery, Chelsea, last month. There is poetry in these of the kind that is in "Gray's Elegy," of the stillness of evening and the loneliness of lonely pathways. Yet no one is more purely a painter than Mr. Nicholson. He has sometimes been tempted to merely "effective" touches of colour, as an escape, no doubt, from the charge of painting in low-tones. Putting aside the defence of the low scale of this artist's palette, we confess we have sometimes been inclined to lose our belief in him as colourist from his habit of resorting to this poster-device of pretty colour touches. Here, where he has left them severely alone, far from finding his canvases monochromes dependent on such touches, we

perceive an underlying sense of colour, restrained and quiet enough, but undoubtedly there, making itself felt emotionally and with more real effect than ever.

The exhibition of the drawings by George Du Maurier at the Leicester Gallery has proved that they possess elements as works of art which will never become *démodé*. Even the satire in them so far reaches below the surface as to survive the passage of the fashions with which it was at the moment engaged. Whilst well appreciated, Du Maurier has, as an artist, always been underrated. He rivalled the best impressionists in his ability to compose with a natural sense of design from the lines of the subject in hand. It is true he gave too much consideration to that very conventionalism of which he pretended to be the satirist; as an artist he sacrificed himself all round to conventions, not only of art, but of what was required of an artist in a period notably failing in appreciation of everything that did not bear the



## Studio-Talk

drawing-room stamp of finish. His weaknesses, however, seem those of the man rather than of the artist, and no matter what he did, a great sense of beauty comes uppermost in his designs, and a responsiveness to the very spirit of the scenes that engaged him, which is in its essence one of the features of the kind of art that lives.

Among the examples of portrait sculpture in this year's Academy exhibition, the bust, *La Rose*, by Mr. F. Lynn Jenkins, here reproduced, must certainly be counted as of particular importance. In its technical qualities, indeed, this bust is quite remarkable; the subtlety of its modelling, the sensitiveness of its rendering of flesh texture, and the delicacy of its suggestion of forms and contours can be unreservedly praised, and it has a strength of statement that makes it unusually convincing. In its intelligent characterisation it is a typical illustration of the best side of modern sculpture, and it does great credit to the able artist by whom it was produced.

The wood-engraving by Mr. Sydney Lee which we reproduce opposite is one which ably represented his work in this medium at the exhibition of the Society of Graver-Printers in Colour recently held at the galleries of Messrs. Manzi, Joyant & Co., and *à propos* of which an article appeared in our May number over the name of the Society's honorary secretary, Mr. W. Lee Hankey.

At the Leicester Galleries last month were to be seen some very attractive water-colours of Japan by Mr. Walter Tyndale—of

Japan as everybody wishes it to be, and according to Mr. Tyndale as it is, at least for those with the perceptions of an artist.

The Royal Society of Miniature Painters' fifteenth annual exhibition was one upon which the Society can be greatly congratulated. It was hung at the Gallery of the Old Water-Colour Society with a care which made examination of the work a very pleasant task indeed. Works which we remember as distinctive features were two miniatures by Mr. Alyn Williams, Mr. Lionel Heath's *Sally*; *An Early Victorian*, by Miss Florence White; a case



"LA ROSE"

BY F. LYNN JENKINS



"WALBERSWICK BRIDGE." FROM  
THE WOOD ENGRAVING BY SYDNEY LEE.





## Studio-Talk

of four miniatures by Mabel Lee Hankey; *Miss Pickek*, by Rosalie Emslie; *A Portrait*, by Myra Luxmore. A really delightful work of art was Mr. Hal Hurst's *Miss Mischief*; some of his work was too large, but *Yvonne* was one of the most charming things in the room. Miss E. G. Wolfe's *The Heir*, Miss Alice James' *Yolande*, Miss Eleanor Palmer's *Nancy*, the enamel, *When the World was Young*, by Mrs. Ernestine Mills, and the *Portrait in Enamels*, by Alexander Fisher; also the coloured wax, No. 190, by Miss Nelia Casella, and the relief *Portrait of a Child*, by Rose M. Dakin, were among the most interesting things in the Gallery.

LIVERPOOL.—The Liverpool Academy, after many vicissitudes, commemorated its centenary this year by an exhibition in the Walker Art Gallery, where it appeared with a renewed vitality. In its well produced catalogue Mr. E. Rimbault Dibdin has related the stormy history of its early connection with the pre-Raphaelite movement, besides other interesting facts, in a succinct form. Though many of the pictures had figured at comparatively recent exhibitions, they were re-assembled, with later productions, to illustrate more fully the work of living members of the Academy; and being happily grouped upon the walls, the general arrangement reflected credit upon the hangers.

The President, J. Y. Dawbarn, M.A., had several fine pictures of Dutch architecture charged with human association, the sombre atmosphere giving telling effect to his groups of figures, all admirably composed. R. G. Hinchliffe, who works under influence of traditions

derived from Rubens and the Italian masters, had two important pictures. The local portraitists were very prominent. R. E. Morrison, who has the gift for seeing the inward characteristics of his sitters, was represented by several works of distinction. G. Hall Neale betrayed no diminution of his skill as a cultivated and experienced technician, his *Right Hon. Joseph Ball* being exceptionally strong and virile. Other good portraiture was contributed by F. T. Copnall, Mrs. Maud Hall Neale, J. V. Parsons, J. Hamilton Hay and Gilbert Rogers; also a good picture, *Her Dearest*, by Miss C. G. Copeman, R.C.A., and two clever dog portraits by W. Wardlaw Laing.

Landscape had a few gifted interpreters, prominent among whom were Herbert Royle, A. E. Brockbank, J. T. Watts, R.C.A., A. C. Meyer,

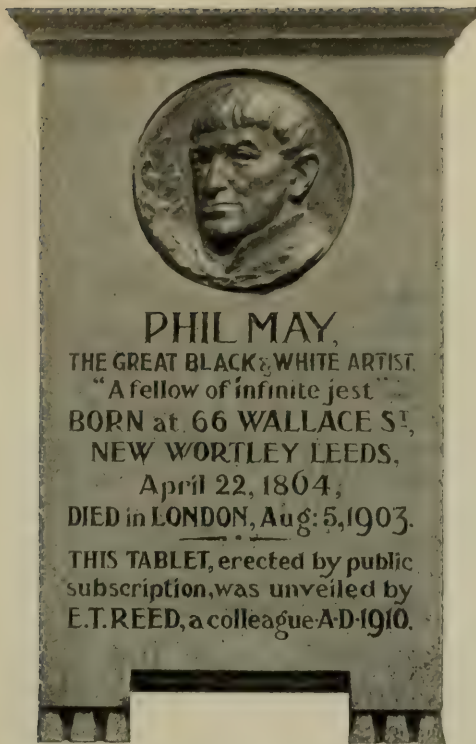


"THE WOMAN WHOM THOU GAVEST TO BE WITH ME." BY CHARLES J. ALLEN





"LOVE AND THE MERMAID"  
BY CHARLES J. ALLEN



PHIL MAY MEMORIAL TABLET  
E. CALDWELL SPRUCE, SCULPTOR

A.R.E., Isaac Cooke, R.B.A., W. Follen Bishop, R.B.A., J. Clinton Jones, R.C.A., Mrs. Lilian Bell, Richard Hartley, Miss Georgina Laing, Mrs. Kate Sargint, Mrs. L. M. Watts and G. H. A. Brown. The room of Water-Colours had some interesting contributions from Geo. Cockram, who seeks for fine effects in a single key of colour, as in his *Silent Sea*, admirable for its rendering of atmosphere.

In sculpture, many examples of the work of C. J. Allen showed his true sympathy with sane and serious endeavour. He has a peculiar gift of blending power and grace so as to produce exceptional results. *Love Tangles*, *Rescued*, *The Woman Thou gavest to be with Me* (all bronzes), together with *Love and the Mermaid*, all displayed his tendency to gracefulness, with a thorough knowledge of anatomy. J. H. Morcom's work, as in his *Nature*, *The Captive* and *Trophy*, showed much ability and fine artistic feeling. H. B. B.

LEEDS.—Phil May has not had so long to wait as some before receiving recognition from his native city. An influential and representative committee, under the Chairmanship of Councillor E. R. Phillips, has commenced the collection of a number of original drawings by him for presentation to the Art Gallery, and has already placed a mural tablet on the house in which the artist was born. This was unveiled on June 25 by Mr. E. T. Reed, a colleague of Phil May on the staff of *Punch*, who paid a warm tribute to the deceased artist, who, he said, had "made in a few years, and against a heavy tide of difficulty at the outset, a reputation which was not only profoundly to his credit, but an abiding honour to his craft and his country." The tablet is of grey granite, with a inset bronze medallion portrait, which Mr. Reed described as a "magnificent likeness." In this connection it may be noted that Mr. E. Caldwell Spruce, of Leeds, who designed and executed the tablet, was an old friend of Phil May, and was therefore exceptionally qualified for the task. The tablet has become the property of the Leeds City Council.



"THE HAY WAGGON" (WATER COLOUR) BY FRED. W. JACKSON



## Studio Talk

**M**ANCHESTER.—A quarter of a century ago Manchester held quite an important position in the art world. To-day, however, that may be disputed, though to argue this point is not our object, only one notes with regret how those who might have maintained her early possession have sought other fields. Whether this be lack of appreciation, Manchester must think for itself; but one admires the staunchness of Fred. W. Jackson remaining true to his homeland against many odds. His influence on many of the younger Manchester artists is quite marked, and, considering the superiority of his vision and sentiment, it is distinctly for the good.

Unaffected in mannerism, with a genuine, gifted feeling for technique, Mr. Jackson's work gives one a great sense of breadth and light, the domi-

nant emotion never being sacrificed for alluring detail. Noticeable in his *Early Morning, Florence*, is the intuitive skill with which the accents of form and tone, and the notes and masses of colour give the vitality to the impression. In *Near Montreuil-sur-Mer*, the same captivating spirit expressing the prevailing qualities, renders the scene local and characteristic. Quite beautiful in colour, *The Hay Waggon* is less interesting in subject and arrangement. One feels the sensation of its slipping too much to the right, though one cannot but admire the assurance of handling.

Mr. Jackson is an enthusiastic worker, and from time to time exhibitions in Manchester of his year's sketches are quite a revelation of his command of the various mediums, and his power in catching the light and colour living in the external show of those things that appeal to him. E. A. T.



"NEAR MONTREUIL-SUR-MER" (WATER-COLOUR)

BY FRED. W. JACKSON



"EARLY MORNING, FLORENCE." FROM THE  
WATER-COLOUR DRAWING BY FRED. W. JACKSON.







"THE MERCENARIES"

(Society of Scottish Artists)

BY WALTER GRIEVE

EDINBURGH.—Though enriched by several notable examples of the work of the two recently deceased Scotsmen, Sir W. Q. Orchardson and Mr. William McTaggart, men of such widely divergent artistic view, the Eighteenth Annual Exhibition of the Society of Scottish Artists must justify its existence on what the society as an exhibiting organisation is able to place before the public of its own work. One gratifying feature of the past has been the loyalty shown to the society by members who have passed beyond the need of its help. They have not forgotten, and to-day their support is as whole-hearted as ever. But can the society appeal to the world without them? The present exhibition provides the answer. Fully a hundred members, excluding Academicians or Associates, exhibit in addition to a nearly similar number of those who are not connected with any art organisation. The sum total of the work is a little over 200 oil-paintings, 155 water-colour drawings, and a very few sculptures and miniatures. A certain proportion of this work is immature and uninspiring, but there is a sufficient quantity to show the vitality of the society, and that, untrammelled by tradition or convention, it has still a future before it.

The new chairman, Mr. Robert Hope, has sent an important work in *The Rehearsal*. The theme is old enough, but Mr. Hope has worked it out with an Orchardsonian appreciation of the value of unoccupied space, convincing draughtsmanship and subtlety and purity of colour. The grace and beauty of womanhood make a greater appeal to Mr. Hope than mental emotions, and he has never so well expressed himself as in this tenderly painted work. Another member of the society who has made a forward step is Mr. Mason Hunter, whose *St. Monans* is a well-composed picture of fishing boats, between the double lines of which one has a peep of the picturesque houses of the village perched on the rising cliff.

Mr. Walter Grieve's *The Mercenaries* is one of the outstanding canvases of the exhibition. It is the most important work the artist has painted, and notwithstanding one or two obvious defects in drawing, is to be welcomed as a departure from Scottish tradition that gives promise of greater achievement. Mr. Graham Glen, last year's chairman, has a fairly good portrait of Councillor Douglas in his robes, but better work is shown in his *Border Maiden*, a peasant girl of an interesting type. Mr. W. M. Frazer, also a past chairman,





"THE REHEARSAL"  
BY ROBERT HOPE

*(Society of Scottish Artists)*



"THE DINNER HOUR"

(Grosse Berliner Kunst-Ausstellung)

BY FRIEDRICH KALLMORGEN

has not produced finer landscape work than in his *September on the Tyne* (East Lothian), where a greater attention to form has been expressed without loss of free brush work. Mr. Marshall Brown in *Baiting the Line* presents a pleasant vision of a fisher mother at work and her child at play in the cottage garden. Mr. E. A. Walton's *Sunset* is a welcome departure in concentration of effect and warmth of colour. Mr. Robert Noble's *Tynninghame* is a glowing East Lothian harvest landscape, and Mr. J. Campbell Noble's *The Heart of the Trossachs* is a convincing essay in purples, greens and blues.

Mr. Stanley Cursiter is to be commended for his venture into the imaginative, a field in which Scottish artists show little desire to walk. *The Bridge* is inspired by a Scandinavian Edda, in which a northern *Belle Dame sans Merci* is leading a knight across the bridge which divides earth from the nether world. In *Sheep Shearing*,

by Mr. George Smith, the incident drops out of sight in the beauty of the composition, and the silvery quality of the colour is more suggestive of a pleasant pastoral than of any operation. The impressive *Nightfall*, *Auchnacree Moss*, by Mr. Campbell Mitchell, which was one of the *chefs d'œuvre* of the recent Stirling exhibition, has undergone some reconsideration, but it is questionable if the artist has bettered the solemn mystery of the night by lightening the sky. Mr. A. Percy Dixon in *Ill-gotten Gains* has thrown his group of highwaymen into very bold relief by the lamplight on the moor; and Mr. A. E. Borthwick's version of *On Earth Peace, Goodwill to Men*, is quite an original treatment of the Shepherds' vision. The Fifeshire village of Mr. James Riddell is a well-compared rendering of muted sunshine.

Portraiture is weak. The exceptions are Mr. J. P. Barclay's portrait of *An Old Woman in a Red Shawl*, Mr. David Alison's sparkling *Sunshine*



## Studio-Talk

and *Shade*, and Mr. Hamilton Mackenzie's *Alec and Kirkwood Fairlie*. Mr. W. Caldwell Crawford's *Old Bead Necklace* is delicately phrased, but it is too suggestive of the feminine asleep in the contemplation of adornment.

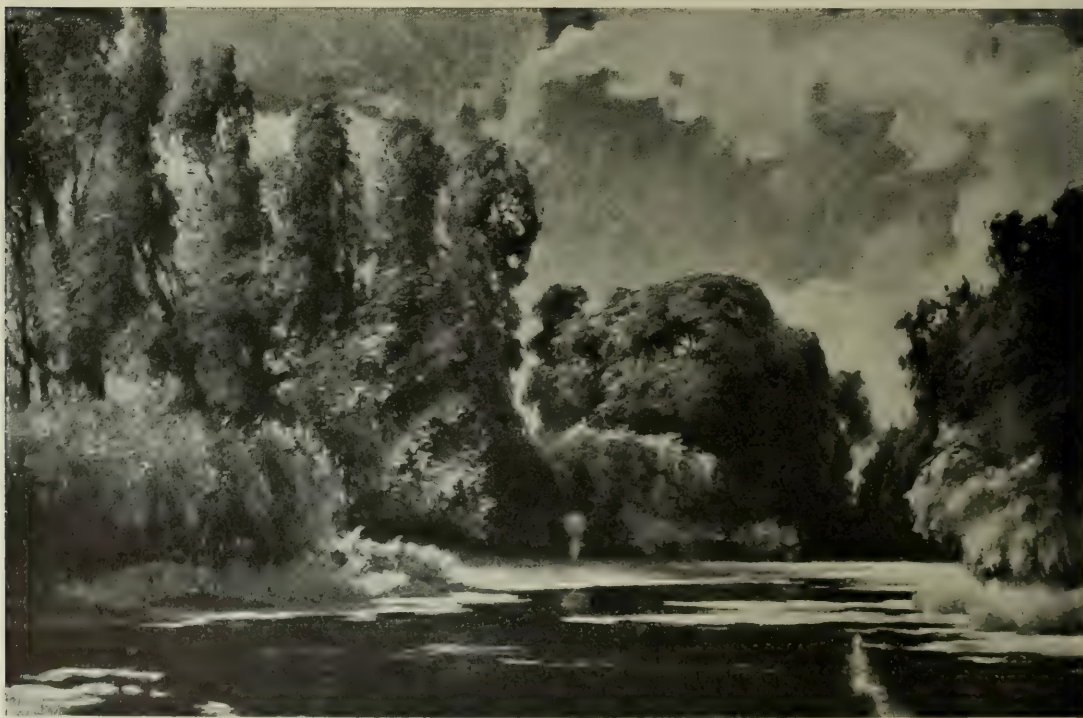
In the water-colour room Mr. R. B. Nisbet's *A Highland Moor in Autumn*, with its purpled sky and modulation of rich tints; and Mr. Stanley Cursiter's *The Window*, are prominent features. Mr. James Paterson's *Montrichard, Touraine*; Mr. William Walls' *A Sunny Nook* (a study of a sleeping dog); winter effects by Mr. Stratton Ferrier and Mr. Ewan Geddes; *The South Wind*, a phantasy by Miss Margaret S. Dobson; and Miss Katherine Cameron's *Autumn Rose*, are all drawings of merit.

A. E.

**B**ERLIN.—The importance of the great Berlin Art Exhibition this year lies in the fact that local talent becomes prominent for the first time. This assertion of self-esteem appears justified in presence of many works which would contribute favourably to any prominent exhibition. There is no creative genius among our local artists, no startling talent that breaks away from precedent, no new Menzel

has yet been born, but we possess a good many artists who claim our close attention. Portraiture makes a distinguished appearance in the works of Georg Ludwig Meyn, Rudolf Schulte im Hofe, Fritz Burger, Fenner-Behmer and Kiesel; especially Meyn deserves his success for the impressive rendering of the pithy personality of the sculptor Peter Breuer. Landscapists of repute like Alfred Scherres, Fritz and Louis Douzette, Heffner, Langhammer, Hoffmann von Fallersleben, Saltzmann, Bohrdt and Uth, have given new proofs of their ability, and fresh strivers like Hartig, Licht, Sandrock, Lejeune, Wendel, Köcke, Türcke, Wildhagen, Schinkel, Kolbe, Eschke and Kayser-Eichberg, claim attention on the ground of personal and interesting characteristics. These young men cultivate either the energetic or the subtle stroke, but they are all students of reality who scan light and air with great persistence. Lejeune, a Bracht pupil, has carried off the palm this year with his large canvas, *Herwing the Ice*, which tells its message convincingly and, in spite of all its verity, with real distinction.

The realistic genre-picture finds some conspicuous representatives in Kallmorgen, Looschen, Engel, Hans Herrmann, and the late much-



"PARK"



*(Grosse Berliner Kunst-Ausstellung)*

"AND GOD SPAKE TO THEM"  
BY ARTHUR JOHNSON





"CAPE ST. MARTIN, NEAR BIARRITZ"  
(*Grosse Berliner Kunst-Ausstellung*)

BY CARL BOEHME

lamented Skarbina. Professor Kallmorgen, the president of this year's jury, and one to whom many of our most promising youths owe their training, has set a fine example of sound brushwork in his Hamburg harbour-piece, *The Dinner Hour*, which is equally genuine in the rendition of stormy river scenery as in that of the crowds of boatmen. The young artist, Franz Eichhorst, claims particular comment for his *Holiday on the Common*,

which reveals quite unusual decorative and colouristic qualities. He proves himself a perspicacious observer of the Berliner "cockney" type, and at the same time shows an unusual gift or spiritualising by grouping and illumination. Pfuhle is prominent in sensitive and almost stern draughtsmanship; Herbert Arnold, an entertaining illustrator and subtle colourist; and Curt Messerschmidt, Tilke, Bremer, and Schlichting all deserve particular attention. Ladies who know how to evolve peculiar psychic attractions from female models are Marie von

Eickhof-Reitzenstein, Hughitt Haliday and Adele von Finck. Benedicta Cæsar, a pupil of Herkomer, has accomplished a lady's portrait which combines charm with decided *facture*.

Berlin also possesses a few painters with the imaginative gift. Raffael Schuster-Woldan, who is just now concentrating his energies on the mural paintings for the parliament building, has only



"THE CARRIER"

(*Grosse Berliner Kunst-Ausstellung*)

BY P. F. MESSERSCHMITT



"THE YOUNG WOMEN OF THE  
VILLAGE." BY FRANZ PACZKA

(Grosse Berliner Kunst-Ausstellung)





"THE HOLIDAY ON THE COMMON"

(Grosse Berliner Kunst-Ausstellung)

BY FRANZ EICHHORST

sent the distinguished portrait of a young girl. Franz Paczka contributes a fine piece of flesh-painting in his *Emese*, the mythological ancestress of Hungaria, and among his customary Hungarian peasant pictures, *The Young Women of the Village* furnishes the most striking evidence of a national colour taste of quite incomparable gaiety. The American, Arthur Johnson, a resident of Berlin, exhibits some of his strange emotional phantasies which are so lovingly executed.

Some of the chief attractions come from Vienna. John Quincy Adams excels in the charming portrait-group of his family which treats the adoration of the babe in quite an original conception and with distinguished colour harmonies. Nikolaus Schattenstein is duly admired for his delightful portrait of *Frau Dr. Auernheimer*, and H. von Angeli confirms an established reputation by some portraits. The Belgian Laermans is represented by some characteristic labourer-pictures which always create a singular impression by their admixture of pathos and caricature. Holland has sent the excellent landscapist A. M. Gorter, and a contribution from M. Monnickendam, *Lecture in the Conservatoire des Arts et Métiers in Paris*, a startling study of physiognomies and illumination.

No invitations were sent this year to painter-groups in the German towns of artistic repute, as the intention was to give precedence to Berlin. Only Julius Bergmann of Karlsruhe, the animal-painter, has received the honours of a comprehensive show, and this distinction seems to me to be quite justified. He displays a wonderful charm of almost mysterious colour-harmony when he depicts the lonely herdsman and his herd in twilight or dusk. It is always a source of pleasure when Karl Boehme of Karlsruhe is to be studied in one of his Mediterranean pieces. His *Cape St. Martin, near Biarritz* is most fortunate again in the rendering of emerald waves and russet cliffs. Some renowned Munich painters, especially Hans von Bartels, have sent meritorious works, among which Pius Ferdinand Messerschmitt's dramatic *The Carrier* must not pass unnoticed. J. J.

**V**ENICE.—By way of supplementing the illustrations we gave last month from the Italian works shown in the present International Art Exhibition of the City of Venice, we give opposite a reproduction of a painting by Alessandro Milesi, who was briefly referred to in the notes on the Italian sections. Signor Milesi belongs to the Venetian group,



*(Venice International Art Exhibition)*

"THE MODEL"  
BY ALESSANDRO MILESI





"MY STUDIO, 1907"

BY TINA BLAU-LANG

which with its contributions from Ettore Tito and other prominent painters, presents one of the strongest displays this year. Milesi's vivacious rendering of feminine personality has given him an honourable place in modern Italian art, and he has besides achieved no small amount of success as a painter of male portraits, an example being his portrait of Carducci, reproduced in *THE STUDIO* for September, 1907.

**V**IENNA.—A "one woman" show was a rare event in Vienna till Tina Blau-Lang, or, as she is more familiarly known, Tina Blau, made the venture at Arnot's Galleries some little while ago. That she was justified in her intrepidity was proved by the fact that the exhibition was visited by a large number of distinguished people, among them the Emperor himself. Tina Blau's merits have, however, long been recognised, and she may be said to have made the Prater her own as a field of work, for no

one knows this favourite haunt of Viennese society more intimately than she; for many years she dwelt and worked within its precincts, in the studio which she has so lovingly rendered in the picture here reproduced.

Tina Blau belongs to the older school of artists. In her youth she studied at Munich and on her return to Vienna worked in Schindler's studio. In the early days of her career she had a liking for painting architecture, but for many years she discarded this subject for landscape painting; lately, however, her old passion has revived, mainly as the result of a visit to Holland, where the picturesqueness of the architecture appealed strongly to her.

Tina Blau's work always bears the stamp of sincerity. Her colouring is delicate and graceful, always veracious, but also always supplemented by that touch of spirituality which awakens higher



"VORSTRAATHAVEN, DORDRECHT"  
BY TINA BLAU-LANG



## Studio-Talk

feelings without descending to mere sentimentality. Her pictures have found a place in the Imperial Gallery in Vienna and other public galleries and private collections. She has been a constant exhibitor for many years at the Künstlerhaus. The two pictures here reproduced count among her recent work, the Dutch picture being one of last year's products. She is sixty-three years old and proud of her years. —

Etching is becoming more and more popular among Austrian artists, owing largely, no doubt, to the influence of Prof. Unger, who numbers among his former pupils many of the leading Austrian etchers. One of them, Fritz Pontini, is a regular exhibitor at the Künstlerhaus, where his work has been well received by both public and critics. His prints are finding their way into important collections, public and private, here and elsewhere on the continent. Pontini is Italian in name only; he comes from romantic Egerland in Bohemia, but was educated in Vienna at the Imperial Academy. He possesses that power of rapid and

accurate observation which is so important a factor in etching. The two etchings here reproduced are good examples of his methods. The view of *The Sarcathal*, seen from Arco, shows his power of rendering broad vistas without undue superfluity of strokes. That melancholy aspect which the valley always seems to wear—and which has inspired so many artists and poets—is well expressed. There is in fact here, as in his other work, that subtle feeling which the Germans aptly call "Stimmung." In the etching of *Evening*, in which we are shown a bit of Egerland (a practically unexplored field to artists at large), the broad masses of light and shade have been well translated by the artist's needle. A. S. L.

**B**RUSSELS.—The great event of the present year in Brussels is of course the International and Universal Exhibition, located on a large site close to the picturesque Bois de la Cambre. Applied or decorative art is in one or other shape and in varying degrees a feature of the different national



"THE SARCATHAL" (ETCHING)

BY FRITZ PONTINI



"EVENING" (ETCHING)

BY FRITZ PONTINI

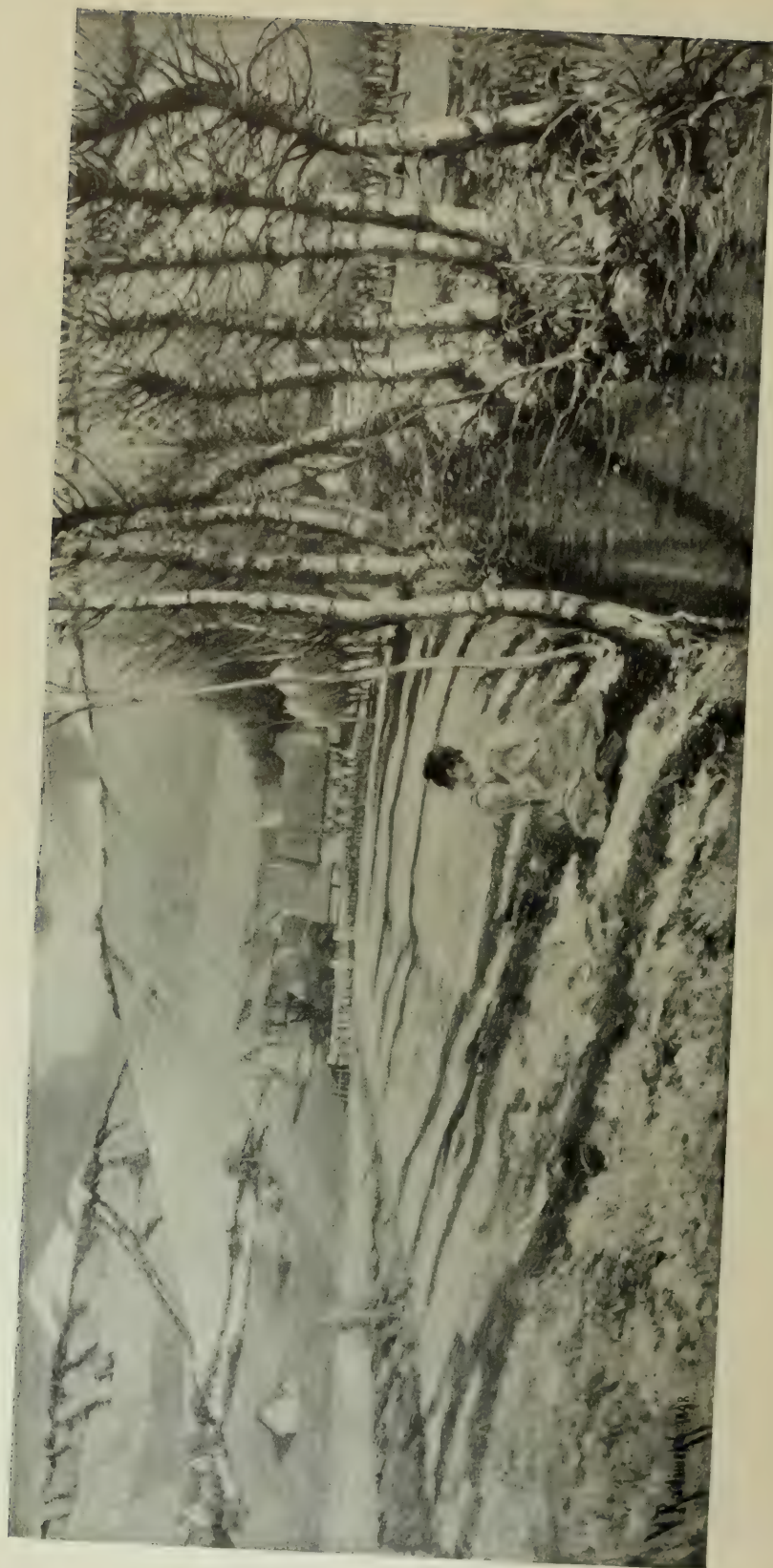
sections, but in the British section the chief interest centres in the ceramic exhibits, which collectively demonstrate the high position held by British products of this class. The cases containing the articles sent over by the Pilkington Company, Wedgwoods, the Ruskin Pottery Works, Doulton, and other potteries have attracted much attention, and, to judge by the number of tickets bearing the word "Vendu," purchasers also. In other branches of applied art, however, the British section is disappointing in its meagreness, and, taken as a whole, it cannot be said that the contemporary arts and crafts of Great Britain are at all worthily represented. No blame for this attaches to those to whom the organisation of the section was entrusted, for the grant made by the Treasury for this and the Italian exhibition to be held next year necessarily entailed limitations.

The German Government, however, has been

more generous, and the result is that a far more comprehensive representation of modern German decorative and applied art is to be found in their section, which has the advantage of an independent suite of buildings specially designed for the occasion by the eminent architect, Prof. Emanuel von Seidl. These buildings, with their rough-cast walls and dark tiled roofs, are characteristically German, and form a marked contrast to the other buildings of the exhibition. Nor has there been any stint in the application of distinguished talent to the fitting out of the interiors. For most of these Prof. Bruno Paul, the leading exponent of "Raumkunst" in Berlin, is responsible, others who have been entrusted with the interior arrangements being Architect Otto Walter, of Berlin, Prof. Peter Behrens, Prof. M. Dülfer and Architect Oskar Menzel, of Dresden, Prof. Seeck, of Steglitz. Here again the designs are significant of the aims which the leading modern architects of Germany are seeking to realise, and about which something was said in the last volume of *THE STUDIO YEAR BOOK OF DECORATIVE ART*. For the artist-

craftsman, however, the feature of principal interest in the German section is the extensive suite of furnished rooms designed by leading architects, and the rooms in which are displayed the products of German porcelain factories and potteries, metal-work, and other branches of "Kunstgewerbe." These testify to the great forward strides which are being made in these directions by German workers. When reviewing the various manifestations of artistic activity at this exhibition, as we propose to later, we shall refer more fully to this display; here we will only say that it is one which all who are interested in the future of British applied art should see for themselves. It is generally recognised by German writers on applied art, as it is in the official catalogue of their section, that it was from England that the ideas which underlie the modern development of arts and crafts in Germany came to them; but the question is whether the lead taken by





"GIVERNY: THE ARRIVAL OF SPRING." FROM  
THE OIL PAINTING BY VACLAV RADIMSKY

Britain has not been lost, or, at all events, will not soon be lost.

Except for a small display of pictures, sculpture, etchings, and so forth in the German section, fine art is not represented at the Exposition Universelle, but in the fine galleries of the Palais du Cinquante-naire, in another quarter of the town, there is an extensive collection of paintings and sculpture by modern artists of various nationalities. Prominence is naturally given to the Belgian group, which affords ample proof of the vigour and independence of the artists of this country. The French rooms, too, are very interesting, and the works, representing the most diverse elements in French art at the present day, are admirably displayed. Much good work is also to be found in the Dutch rooms, but with some of the national contributions we were not impressed very greatly, though here and there one comes across an example of more than usual interest. The British group is one of the smallest of all and far from representative. A novelty in this exhibition is a special Salon devoted to medals and plaquettes by artists of all nationalities. Of this unique little Salon, which the organisers have striven to make fully representative, we hope to say more later.

An adjacent wing of the Palais du Cinquante-naire is consecrated to a remarkable display of

paintings, drawings, sculpture, and applied art belonging to the 17th century. The paintings of the old masters, numbering more than 600, include over a hundred by Rubens, nearly as many by Van Dyck, and numerous examples by Adrian Brouwer, Jordaens, Pourbus the younger, F. Snyders, Teniers the younger, and others, contributed from many sources, public and private, including many important foreign collections. The exhibits of decorative art include, along with many other items of interest, the fine series of Brussels tapestries designed by Rubens to illustrate the history of Constantine.

**P**RAGUE.—Vaclav Radimsky, whose landscape, *Giverny: The Arrival of Spring*, is reproduced opposite, is perhaps the best representative of impressionism among the Bohemian artists. Though he has made his home in France, in which country he received his decisive artistic training, he now and then shows to his compatriots the result of his work; and not long since one had an opportunity of seeing a collection of his paintings in the Rudolfinum, the home of the Kunstverein für Böhmen, where his subtle feeling for atmospheric tones, for delicacies of light and shade, his tender and yet vigorous sense of colour, could be again admired. Quiet corners, the riverside of the Seine, and rural landscapes, are his favourite subjects. But above all, as this



"SUMMER EVENING"

(By permission of Mr. Jac. de Vries)

BY H. A. VAN INGEN





"HOMEWARD BOUND"

(By permission of Mr. Jac. de Vries, Arnhem)

BY H. A. VAN INGEN

last exhibition showed distinctly, Radimsky is the painter of water. The waters which he paints are really animated, agitated, luminous and transparent, and the reflection of limpid skies, of grass-grown embankments, of tree-tops and clouds is perfectly attained. Radimsky is thoroughly objective in rendering his subjects—as much objective, at least, as any artist can be. His paintings are to be found in the public collections of Prague, Vienna, and Munich. He has exhibited successfully in Vienna, Hamburg, Berlin, and above all at the Paris Salon, where he has been more than once *medaillé*.

H. SCH.

ARNHEM.—Mr. H. A. Van Ingen, the painter of the two pictures reproduced on p. 247 and above, is beginning to be well known in the Netherlands, and for some time past his works have formed a special attraction at one or other of the numerous art exhibitions in this country of artistic traditions. Mr. Jac. de Vries recently showed a collection of this artist's pictures and drawings at his galleries in this town, and it is by permission of Mr. de Vries that we are enabled to reproduce the two examples referred to. Mr. Van Ingen may perhaps be said to belong to the school of which Mauve was such a superior exponent; but he has an individuality all his own. All his pictures are characterised by a charming restfulness; and their dreamy atmosphere, their quiet, calm peacefulness

never fail to make their influence felt. Sometimes he is a most powerful colourist, without losing any of the sober, serious tone of which Mauve



ILLUSTRATION TO "THE MILL ON THE FLOSS"

BY E. BRIDDEN GRANGER  
(St. John's Wood Art Schools).

## Art School Notes



"CONSCIENCE" (WATER-COLOUR)  
BY ALLAN CHALMERS  
(*St. John's Wood Art Schools*)

was such a perfect master. His water is always so cool, his grass so fresh and juicy, his skies so spacious, his clouds, so bold—those immense Dutch clouds, of which, like every real Dutch painter, he is a fervent admirer.

C. T.

### ART SCHOOL NOTES.

LONDON.—It is interesting to see that the St. John's Wood Art Schools maintain their old reputation for preparing candidates for the entrance examinations to the Royal Academy Schools. Seventeen probationers were admitted to the Academy schools last month, and of these no fewer than ten were prepared at St. John's Wood. The school, which was founded more than

thirty years ago, is now under the joint direction of Mr. F. D. Walenn, Mr. Leonard Walker, Mr. A. Michaelson, R.B.A., and Mr. Pickering Walker, who are fortunate in having the assistance of a strong body of honorary visitors, which includes Mr. J. H. F. Bacon, A.R.A.; Mr. Walter Crane, R.W.S.; Mr. Frank Craig, Mr. William Hatherell, Sir James Linton, Mr. Charles Sims, A.R.A.; Mr. G. A. Storey, A.R.A.; Mr. Edward Stott, A.R.A.; and Mr. William Strang, A.R.A. Of these Mr. Bacon and Mr. Sims have promised to criticise in class during the autumn term that commences on September 5th. Mr. Storey will lecture and criticise in the same term, and Mr. Stott will criticise the work that is being done this autumn in the country class for open-air painting. The special class for drawing in black-and-white is encouraged by the proprietors of the *Graphic*, who offer a prize each year for the best work done, and the pupils in this class will have the advantage of the criticisms of Mr. William Hatherell. There are several scholarships tenable at the St. John's Wood Schools,



TEMPERANCE BANNER. DESIGNED AND WORKED BY MURIEL BOYD  
(*Glasgow School of Art: see next page*)



particulars of which can be obtained on application to the secretary, 7, Elm Tree Road.

Many special prizes are offered this year for the Holiday Competitions organised by the South Kensington Sketching Club, membership of which is confined to past and present students of the Royal College of Art. With one exception, all the prizes are offered for works executed in various departments of the arts and crafts. The exception is a new departure—a prize offered for a purely literary effort, by Mr. B. A. Spencer, the Lecturer on the History of Art at the South Kensington School. Mr. Spencer invites the students to express in essays their views on "Sketching from Nature," and the result should be interesting. The adjudicators in the competitions are Mr. George Clausen, R.A., Mr. William Orpen, A.R.A., Mrs. Reynolds Stephens, Mr. Herbert Dicksee, Mr. David McGill, Mr. C. de Gruchy and Prof. Selwyn Image.

At the Slade School the scholarships of £35 a year each for three years have been awarded to A. P. Allinson and S. Spencer; the prize of £25 for figure composition (1908-9), to M. G. Lightfoot; and the Melvill Nettleship prize for figure composition, to R. Ihlee and M. G. Lightfoot.

Mr. Walter Donne has taken the sketching class from the Grosvenor Studios to Wales this year. His pupils are working at a little village near Barmouth, in the midst of scenery of the most striking and varied character, and, as in other years, special attention is being given to the study of the figure in its relation to landscape. Open-air work will be continued until the end of September.

W. T. W.

GLASGOW.—As supplementing the illustrations given in a recent number of this magazine of embroidery by Miss Macbeth and her students at the Glasgow School of Art, the panel reproduced on p. 249 may be of interest. It is a recent example of the work of Miss Muriel Boyd, a talented student who is devoting herself to this fascinating craft under Miss Macbeth. It was appropriately hung at the World's Women's Temperance Convention, recently held in the city, where women of all nations proved their aptitude for tackling social as well as art problems. The work is on a grey-blue silk foundation, with decoration in brighter blue, green, grey, and rose colour, further embellished with tinsel, ribbon, and glass beads. J. T.

## REVIEWS AND NOTICES.

*Oxford from Within.* By HUGH DE SELINCOURT. With illustrations by YOSHIO MARKINO. (London: Chatto & Windus) 7s. 6d. net.—Oxford from the topographical point of view is no new subject for a book, and consequently one feels indebted to Mr. de Selincourt for dealing with the University from a quite different aspect. In these recent years of specialised commercial education many adverse criticisms have been levelled against the systems, frequently stigmatised as archaic and out-of-date, of teaching that obtain at the two great universities. The author takes up the cudgels on behalf of his own University, and reminds those who plead for a more practical, and, as they would say perhaps, a more modernised curriculum, that the function of Oxford is not so much to prepare men to take up one or other of the various careers or businesses that modern life offers them, as to fit them to take a place in the world and in society generally, to train them to comprehend life, how to get the best out of it, how to choose the things that are really *worth while*. The author writes with enthusiasm, and the enthusiast, even though we may sometimes disagree with him, is never dull. Mr. de Selincourt writes sympathetically also, and is always most interesting. The illustrations by Mr. Yoshio Markino are excellent, and consist of twenty reproductions from water-colours and monochrome drawings. His "note" at the end, in which he gives his impressions of Oxford, is by no means the least interesting feature of a delightful book.

*Glasgow's Pictures* (the Corporation Collection). By THOMAS RENNIE. (Geo. Outram & Co., Ltd.) 6d.—A collection of pictures that runs to the value of half a million sterling calls for something more definitely descriptive than a mere catalogue, and it was a happy idea therefore on the part of Mr. Thomas Rennie, Curator of the Art section at Kelvingrove Galleries, first of all to write a series of exhaustive articles for the *Glasgow Herald* on the various schools represented, from the early Italian to the modern British and Continental; then to revise and issue these in permanent book form, with the addition of some excellent reproductions and an interesting chapter by Mr. Walter Paton, General Superintendent at the Galleries, on the history of the collection, which goes back three centuries, to a time when a loyal corporation commissioned a series of royal portraits. The collection now contains some fine examples of the old masters, Italian, Flemish, Dutch, Spanish, and German; the early English school is also well

## Reviews and Notices

represented, and naturally the Scottish school is prominent; but perhaps the most unique feature of the collection is the representation of Modern French and Dutch Art, the most complete to be found in any public gallery in the kingdom.

*The Works in Architecture of Robert and James Adam, Esquires.* Reprinted and published by E. Thézard fils, Dourdan (S. & O.), France. 3 vols. in one portfolio, 250 frcs. With the lapse of time it has come to be recognised that much of the credit which accrued to the Brothers Adam should have gone to others with whom they were associated, but be that as it may—and it is a familiar story in the history of human progress—it is generally conceded that their achievements were of a remarkable order, alike in character and in volume, and the published records they left behind of their designs for certain notable houses and their decoration constitute an important document in the history of architecture and design. In issuing the three volumes the brothers appear to have had in view the creation of a French *clientèle*, and to this end gave the text and titles in French as well as English. The highly ornate character of their later designs was, in fact, more in keeping with French ideas, and it is not to be wondered at that in France the work of the “Adelphi” has always been regarded with sympathy. And it is this fact, no doubt, that has prompted an enterprising French publisher to bring out a facsimile reproduction of the complete set of plates with the letterpress. The illustrations in this reproduction are all printed from engraved plates, and bear the stamp of verisimilitude. The original edition of these works, printed from plates engraved by Bartolozzi, Vivarez, and others, is now very scarce, and a copy of the two principal volumes fetches as much as £30.

*British Floral Decoration.* By R. F. FELTON. (London: A. & C. Black.) 7s. 6d. net.—Fine illustrations and interesting letterpress make this a book that must be a source of delight to all who care for flowers. There is a good deal here that is of interest mainly to those who are concerned with the higher and more elaborate branches of the florist's art, but the work is also interestingly written from the point of view of the general reader. Sir Albert Rollit contributes a preface, in which he refers to Mr. Felton's excellent work in connection with Floriculture. The book is illustrated by twelve excellent colour plates and fourteen reproductions in half-tone, showing various schemes of floral decoration at public and private functions, and includes one of the decorations of the Royal box

at the Horse Show in 1908 and of a magnificent Court bouquet for Her Majesty the Queen Mother.

*Country Cottages and Homes for Small and Large Estates.* By R. A. BRIGGS, Architect, F.R.I.B.A. (London: George Allen & Sons.) 10s. 6d. net.—Mr. Briggs's intention in issuing this book is to offer guidance to those who before commencing building operations desire to have some idea as to styles and plans for country dwellings of various degrees of magnitude, and also of their cost. In the fifty-two plates perspective views and plans are given of twenty or more houses, ranging from very simple cottages costing £300 a pair to large structures running into thousands, and in addition there are some plans of gardens. In the letterpress, which is for the most part explanatory of the plates, the author also makes some timely remarks on selecting sites and other important points.

*Schools of Painting.* By MARY INNES. (London: Methuen & Co.) 5s. net.—With the many exhaustive treatises by students who have devoted a lifetime to the study of one school of painting or the work of one master exclusively this little book makes no pretence of competing. The authoress describes her work as intended for schools and to form an introduction to the wide subject which she takes as her title. It gives an excellent general survey of the different schools of painting, written in a popular and very readable manner, and the text is copiously illustrated with over seventy half-tone reproductions from famous pictures. An index and also a useful bibliography are added.

*British Pottery Marks.* By G. WOOLLISCROFT RHEAD. (London: Scott, Greenwood & Co.) The alphabetical arrangement adopted in this useful handbook, in which upwards of 1,200 potter's marks are reproduced, in addition to a few illustrations of interesting pieces, will prove very convenient to the collector. The book comprehends not only the old-established and extinct potteries, but also those which have come into prominence in quite recent times.

The fifth volume of that useful compilation *Internationale Bibliographie der Kunstwissenschaft* (B. Behr's Verlag, Berlin, 18 mks.), covering the year 1906, emphasises once more our obligation to the compiler, Dr. Fröhlich, who by thus systematically recording the voluminous literature connected with the arts has performed a service for which all students will be deeply grateful. The new volume contains over 6,000 entries, grouped in 17 sections, followed by two comprehensive indexes of authors and subjects.



## *The Lay Figure*

### THE LAY FIGURE: ON SOURCES OF INSPIRATION.

"It always puzzles me," said the Commonplace Man, "where you artists get your ideas from. Do you dream them, or do you pick them up from other people? It must be awfully difficult to keep up a steady supply of new notions for your work. How do you manage it?"

"What a question!" laughed the Man with the Red Tie. "Does it not occur to you that it may be the possessing of ideas that makes a man an artist? I take it that the difference between him and other people is that his own imagination supplies him with what you call new notions; there is no need for him to borrow from anyone else."

"But what is imagination?" asked the Commonplace Man. "Do you mean to say that the artist can imagine things he has never seen? Can he invent something that does not exist? Surely you would not claim for him as much as that."

"I think it would be true to say that he can invent things which do not actually exist," replied the Man with the Red Tie; "but of course he is guided in his inventions by his knowledge of nature. Really, nature is the source of his inspirations."

"Ah! then you admit that his ideas are not, as it were, spontaneously generated," cried the Commonplace Man; "he does borrow them, after all."

"If you call it borrowing to adapt nature's facts to artistic purposes," returned the Man with the Red Tie. "The extent of an artist's imagination is shown in the ingenuity of his adaptation, and in the skill with which he can re-arrange and combine the things he has seen. The sum total of this rearrangement may be something imaginary—something which does not actually exist in that particular form—but it will be made up of parts which the artist has been able to study."

"Then nature is the source of all your new notions," argued the Commonplace Man. "You do not invent them; you pick them up where you can."

"You can put it that way if you like," agreed the Man with the Red Tie. "But to pick them up properly you must have imagination and a full sense of artistic proprieties; if you have not, you will probably get hold of the wrong things."

"Have you any rules to guide you in your study of nature?" asked the Commonplace Man. "Unless you have rules, and follow them carefully,

it seems to me that you run great risks of getting hold of wrong ideas."

"Here, wait a minute!" broke in the Art Critic. "How can you make rules for the study of nature? The essence of artistic imagination is that it should record the impression made by nature upon a particular temperament. You cannot confine inspiration within the boundaries of a formula; it must reflect the artist's personality."

"Great Heavens!" exclaimed the Man with the Red Tie. "If all artists studied and worked by rule there would be no art at all."

"Quite so," returned the Critic. "If art is to be a living factor in human existence, it must not be codified and reduced to a mere formality. There are canons of taste, I admit, but even these are variable. They are subject to modification according to the feeling of the individual artist, and they change appreciably from time to time."

"Can there be no stability in art?" asked the Commonplace Man. "Must it always be shifting and changing?"

"There may be stability in vital principles," replied the Critic, "but in details of treatment and manner of expression there must be unceasing change unless art is to die. You were asking just now where the new notions came from, and how artists kept up the supply of them: my answer to that would be that artists get their notions by observing the world about them and by trying sincerely to record the impressions which that world makes upon them. The true artist lives in the present, he does not go to the past for his inspiration unless he is a pedant and a fool."

"But I thought that the rules were laid down long ago by the old masters," pleaded the Commonplace Man; "and that these rules could not be altered."

"You are confusing rules and principles," said the Critic. "The principles which the old masters—or at all events the best of them—followed are right enough and are as worthy of respect now as they ever were. But just as these masters responded to the spirit of their own time, so must we reflect our world and draw our inspiration from nature as she appears to us. That is where our ideas come from. The art of to-day is the only one that really belongs to us, and the rules that control it must be in accordance with the modern spirit. Imagination, inspiration, all the other qualities which make art great, are simply the outcome of earnest study of the facts of life as we see it; they are the reflection of our own selves."

THE LAY FIGURE.



OAK PANEL—THE LAST SUPPER

BY I. KIRCHMAYER

WOOD CARVING AND ARCHITECTURE—WORK BY I. KIRCHMAYER AND OTHERS  
BY F. W. COBURN

PROFESSIONALISM, proper and salutary, has come to mark almost wood carving in this country. A standard has been established in this department of handicraft which only the most gifted and persistent of those who take up gouge, router and veiner as a pastime can hope to attain.

For the pace is set by well-trained artists—sculptors in wood—who make the chips fly as long as daylight lasts and who carve evenings for recreation. No other applied art, in fact—with the possible exception of printing and bookbinding—has advanced further in the United States in the past ten years than has the art of wood working. Indeed, Mr. I. Kirchmayer, educated as to the elements of his profession in the Bavarian schools and in the higher possibilities of the calling during a long American experience as carver for various architects and manufacturers of ecclesiastical furniture, assures me that, in his judgment, no better wood carving is being done to-day in Europe than stands to the credit of a score or more of craftsmen working on this side of the Atlantic.

The influence of cooperation between carvers and architects merits consideration both from the many amateurs who undertake wood carving simply as a means toward decoration of the household and from those who take lessons at the bench with an idea of ultimately earning a living from the craft. The calling itself is an arduous one; to succeed

demands powers not inferior to those of the competent in any of the arts of design.

For let none suppose that the acquisition of a little deftness in piercing and undercutting makes up the necessary equipment of a good wood carver. Knowledge of the traditions and the present problems of art, appreciation of the facts of form and



CARVINGS FOR  
ST. PAUL'S CATHEDRAL, CHICAGO

BY I. KIRCHMAYER





CARVED WOODEN CANDLESTICKS

BY MISS MARTHA PAGE

color and temperamental capacity for vigorous artistic expression are, of course, essential to good performance in any of the sculptural arts, among which wood carving is rapidly resuming its true place.

So that cultivation of as wide acquaintance as possible with the literature of architecture, and with architects themselves, should be regarded as an important part of the training of the wood carver. Our architects, as a class, are peculiarly able and high-minded men. With them, furthermore, rests the destiny of the profession of wood carving, for not a few architects control wealthy clients who will spend money upon any kind of decoration which is recommended as desirable. The architect fortunately has, as a rule, keen appreciation of the qualities of good carving and, as Mr. H. Langford Warren, President of the Society of Arts and Crafts, and himself a distinguished architect, has lately written: "The largest use of carved wood is undoubtedly in the decoration of interiors of buildings and in furniture, and this class of work has been directly controlled in most cases by educated architects. The growth and development of the profession of architecture in this country has therefore brought with it constant improvement and increased use of carved wood work."

Considering in brief the opportunities for co-

operation of this character and the ease with which any one who has learned to draw and model can acquire the technique of wood carving either from a teacher or even from such a manual as that lately prepared by Miss Eleanor Rowe, of South Kensington, it will be strange if in response to growing demand there is not in the next few years a large increase in the number of professional wood carvers. The churches of this country alone offer an almost unlimited field for the introduction of individualized woodwork.

By any looking forward to such a career the work of Mr. Kirchmayer, the dean of architectural wood carvers in America, de-

serves to be studied attentively. What may be called recreation pieces are among the things which make Mr. Kirchmayer's work interesting. As enthusiastic in his calling as any of the great medieval wood carvers, this artist produces in his leisure moments smaller works than those specified in the ordinary architectural commission—sometimes, indeed, on a miniature scale, as in the elaborately carved boxwood panels of a crucifix. The delicately executed *Nativity* is carved from a small piece of oak. Perhaps the most remarkable work of this kind which Mr. Kirchmayer has done is the little *Last Supper*. The treatment is self-explanatory. The precision, the clear delimitation of planes even in a miniature and the remarkable characterization of the heads should be noted by those interested in the sculptural aspects of wood carving.

The largest of these recreation studies, a *Madonna and Child* in the round, is nearly life size. As in most of Mr. Kirchmayer's works, in which the man has allowed himself full liberty to express his personal conception, the result defies classification or exposition. To assign it to a school is almost sacrilege. This wood carver, it is true, is popularly associated with the "Gothic camp" of architects; though he by no means exclusively works for them. It is also quite the thing to say that he represents,

## Wood Carving and Architecture

in a preeminent degree, the tradition of Germanic wood carving. One feels, however, that he has become more American than European and that his power—genius, if you like—is universal rather than American. When he has an artistic idea, as in the making of this Madonna, just give him a block of oak, a chisel and a mallet—for even in carving elaborate designs he avoids the more delicate tools of the craft—and he will forthwith project his thought upon the wood with due regard for the principles of focus, balance and contrast. If it happens that an architect imposes the idea the carver will still be extraordinarily faithful to it.

An architectural column designed by C. Howard Walker, the carving by A. J. R. Longuemare and the cabinet work by F. W. Kulkmann, likewise exemplifies the tendency to cooperative effort in this craft.

Anything for the design of which Mr. Walker is responsible is likely to be vigorous and unmistakable in intention. Mr. Longuemare's clever work in undercutting the decorative eagles used on the column is quite in character.

An instructive example of some of the possibilities of wood carving for purposes of household decoration is afforded in several wooden candlesticks designed and executed by Miss Martha Page, of Winchester, Mass. These, appropriately colored and gilded, stand for one of the many decorative uses to which skill in carving and knowledge of artistic effect can be put. A pair of candlesticks may also be made as contributory to an architectural scheme.

Miss Page is associated at Winchester with Miss Estelle Nast, whose carved wood screens, bearing decorative landscape studies, have frequently attracted attention.

F. W. C.

It is in the larger cities of the South American republics, says the Hon. John Barrett, in an article on "Art in Latin America," in the August issue of *Art and Progress*, that we see the sway of artistic influence, even far beyond what is found in most of the cities of the United States. No one can visit the City of Mexico to-day without being greatly impressed with the effort being exerted to make it one of the beautiful cities of the world: Considering its population and its location it is doing more in this direction than any city in North America, with possibly the exception of Washington, and it is doubtful if there appears in Mexico City, with its large Indian population, half as many crudities in architecture as are to be seen in our national capital. Certainly its avenues and streets are not being rendered strikingly unattractive by the rapid erection of skyscrapers and all kinds of business structures, such as are now being constructed along Washington's streets, without any municipal control in the matter of taste and harmony with surroundings.



MOTHER  
AND CHILD BY I. KIRCH-  
MAYER



CARVED WOODEN COLUMN  
DESIGN BY C. HOWARD WALKER  
CABINET WORK BY F. KULKMANN  
CARVING BY A. J. K. LONGUEMARE



## *Ceramic Art of the Pueblo Indians*



MOQUI WARE, WHICH IS DISTINCT FROM ALL OTHER PUEBLO POTTERY, BOTH IN FORM AND IN DECORATION

### THE CERAMIC ART OF THE PUEBLO INDIANS BY CHARLES FRANCIS SAUNDERS

THERE exists to-day in the United States a genuine native art, although it is on the point of dying out. It is not yet, however, too late to save an essential part of it, should the will to save it exist, and not to save it would be a national disgrace. I refer to the art of the American Indian, and especially to that of the so-called Pueblo Indians of the Southwest, the living representatives in the United States of the remarkable people popularly known as the ancient cliff dwellers.

The Pueblos in their mode of life differ radically from the better-known nomad tribes of the plains, being from time immemorial peaceful agriculturists and dwellers in permanent towns of their own building. Long before the interloping Spaniard and Anglo-Saxon had penetrated into his land the Pueblo Indian had developed a stable civilization of his own, and with it an art that was a vital expression of his life. It is sufficient testimony to the essential virility of this art to find that after nearly four centuries of the white man's domination and interference it still retains its distinctive character and a great degree of its pristine excellence.

The Pueblo towns, or communities, number twenty-seven, and extend in a chain of over four hundred miles from Oraibi, in northern Arizona, to Taos, in northern New Mexico. The largest has a population of about sixteen hundred, the smallest about one hundred. Some, like Acoma and the villages of Moqui, are magnificently situated on high table

lands or rocky promontories jutting out into lonely plains, and are inaccessible save by rugged trails; others, like Taos and Nambé, are sequestered in fertile valleys by running waters. The wonderful region in which the Pueblo Indians live—most of it semidesert and some of it pure desert, sublime in its color and natural conformation—is an inspiration to every artist who visits it, and it seems natural enough that these dwellers in it from prehistoric times should be an artist people.

Though Spanish domination brought most of the Pueblos into nominal membership in the Roman Catholic Church they are, nevertheless, pagans at heart, practising to this day the rites of their ancient pagan religion and working into their various arts the symbolism of their pagan faith. These arts include the weaving of woolen and cotton garments on rude looms set up in the rooms of their homes; the making of baskets of varied forms from certain native plants; silversmithing with Mexican coins as the raw material; the making of bead necklaces, the beads used being wrought by the Pueblos with infinite care from shells obtained from the distant seashore, broken up and patiently ground into shape by hand, an entirely different art from the latter-day bead work of the plains tribes, who use the glass beads of American manufacture.

The Pueblo art par excellence, however, is pottery making, which is done invariably by the women. The form which it takes is varied, but principally water and storage jars, canteens, bowls and cooking vessels. It is fashioned entirely by hand, no wheel or other mechanical device being employed. The potter, who, in her native attire, is quite as picturesque as any product of her art, sits upon the earthen floor of her dwelling, with a lump of wet clay beside her, breaking off a piece from time to time and rolling it between her hands into a long string. With this, handled as a coil, she builds up her vessel, pinching each successive coil upon its predecessor and rubbing away all unevenness with a bit of gourd shell or a smooth stone. So true is the eye of a skilful potter that her finished vessel is perfectly symmetrical. It is then set away to dry for a day, after which the decoration is put on. For

## *Ceramic Art of the Pueblo Indians*

this the colors used are made from mineral earths ground up and mixed with water, and applied with a primitive brush consisting of a strip of split yucca leaf, macerated at the tip. Here, again, the correctness of the Pueblo potter's eye is shown, for without any preliminary measuring or marking off of the surface she quickly covers it with the design, which meets around the spherical form and balances with entire precision. The firing is done not in a kiln but in the open air before the potter's house, or at the village edge, where the sheep and cattle corrals are, the dried manure from which constitutes the fuel. Flat cakes of this are stacked up neatly about the pottery, enveloping it completely and then ignited. When the fuel is burned to an ash the pot is taken out, and is ready for use. If the firing has been carefully done there has been no smoking of the vessel. In the prehistoric days of Pueblo art, as evidenced by the pottery found in ancient cliff dwellings, glazing was practised, but that art has been lost and the modern Pueblo ware is unglazed. In the case of water jars this is a distinct advantage, as the porosity of the vessel causes a "sweating" which tends to keep the water cool.

The designs of the Pueblo pottery are a study in themselves and of exceeding interest. They are handed down from mother to daughter, and being traditional their significance may not always be un-



ZUNI POTTERY, SHOWING ANIMAL FORMS IN DESIGN

derstood by the artist herself. In the main they are conventionalized forms of certain features of her little world and of the phenomena of nature—the mountains, the birds and animals, the clouds, the falling rain, the wind, the lightning; or of her religion—such as the creatures of her people's origin-myths, the faces of the gods of the Pueblo pantheon, or the suggestion (rarely absent from the work of the olden potters) of the mystic gateway of Shipapu, through which the souls of the newborn enter this world and the spirits of the dead pass out of it.

Usually three colors—red, white and black—are employed, though occasionally only two are used, and in some few of the pueblos the pottery is solid black or solid red, unornamented. In the last-named pottery the dependence for beauty is entirely on the grace and dignity of the shape. Pottery for cooking is invariably without decoration.

The accompanying illustrations of Pueblo pottery are from examples in the writer's collection, bought in many cases directly from the potter her-

self. As will be noted, the work of different villages has characters of its own, distinguishing it from the work of others, yet has a certain harmony with the rest that holds all together in the bond of a common art.

The collection from Moqui is almost entirely the work of Nampeyo and her daughter, the most famous of the Pueblo potters. To see Nampeyo at work is to the art lover one of the most interesting sights in Moqui. She is a simple-



WATER JARS OF ACOMA PUEBLO, WITH PREVALENT DESIGNS SUGGESTED BY FLOWER AND LEAF FORMS



## *Ceramic Art of the Pueblo Indians*

hearted, unpretentious squaw, who sits on the floor of her dwelling molding her vessels of clay or adorning them with her wonderful lines, and rising now and then to stir the mutton stew as it cooks upon the fire or lift the baby out of reach of the flame. Though her work, in the words of Dr. George A. Dorsey, "has gone far and wide over the curio-loving world," she is apparently unconscious that her gift is anything out of the common, and has all the shy modesty that distinguishes the women of her race. The Moqui ware is very distinct from other Pueblo pottery, both in form and decoration. The most common shapes are a low, flat bowl and a shallow, wide-spreading water jar, both adorned with remarkable designs in red and black on a white ground—designs frequently suggested by the masks of the Katchinas, or dancers of the Moqui religious ceremonials. The best Moqui ware is particularly appealing in its color—the white ground upon which the decoration is laid being distinguished by a soft, creamy tone, flushed usually with red.

In marked contrast to the work of Moqui is the pottery of Zuñi, the largest of the Pueblo towns, whose interesting and wonderful life has been the

subject of much valuable literature by the late poet-ethnologist, Frank H. Cushing. A feature of the Zuñi decoration is the frequent incorporation of realistic animal forms in the design—deer, ducks, frogs, butterflies, tadpoles. As with the Moqui ware, the colors used by the Zuñis are customarily red and black upon a white surface, but a notable exception is a red ware upon which the decoration is laid on in white. The color would appear to be an integral feature of any particular form or decoration—that is, given a particular design, it should be painted on in one particular color established by tradition. A woman of Zuñi whom the writer engaged to make a few characteristic jars for him was greatly disturbed because he criticized the color she had employed in the adornment of one. She had used black where to his American eye red would have been more effective. She explained that red was impossible in that design, the Zuñi potters from the days of the ancients had painted it in black and, therefore, only black was right. If red was wanted the design must be changed!

Flower forms are rarely used by the Zuñis, though a very striking design sometimes met with is a conventionalized sunflower. The potters of Acoma Pueblo, on the contrary, whose work is noteworthy for its exceptional lightness, have made rather a specialty of floral and leaf adornment, and some suggestion of plant life is introduced into almost every design. This is the more remarkable, as their town is built upon a bare rock that rises almost perpendicularly three hundred feet from a great sandy plain—a singularly barren, inhospitable situation, where there is scarcely earth enough to afford a flower a foothold. In the Indian's art work, however, he loves to preserve the suggestion of that which is most dear and precious to his poetic mind; so from his standpoint it is entirely fitting that the leaves and flowers of the plain and mountain, brought from a distance to this rock-founded village of the sky and employed in many secret religious rites, as well as in the public dance ceremonials, should find representation on the pottery.

Intermingled with these on the Acoma ware are the vertical or slanting parallel lines, which in Pueblo symbolry represent the falling rain, and the terraces and steps which conventionalize the clouds of heaven. A peculiar checker-board design is also not uncommon in the Acoma work, but its especial significance is unknown to the writer. Bird forms were common in the older work of the Acomas, as well as other Pueblos, though now less frequent. As a bird in flight is the embodiment of airy lightness the adornment of the water vessels with the



CANTEENS AND WATER BOTTLES OF ACOMA,  
MOQUI AND ZUÑI

## *Ceramic Art of the Pueblo Indians*



WATER JARS OF SANTA DOMINGO PUEBLO, WITH SCHEME OF DECORATION  
IN TRIANGLES, CIRCLES AND GEOMETRIC FORMS

pictures of birds would, in the Indian's fancy, add lightness to the clay—a great desideratum, as the jars, which when filled are borne upon the carrier's heads, often contain a weight of water equal to thirty pounds or more, and to this the vessel's weight is additional.

At Santo Domingo, half way between Albuquerque and Santa Fé, is a community of exceedingly conservative Pueblo Indians, the quality of whose reception of visitors is directly determined by whether the latter carry cameras or not. They have decided objections to having either themselves or their houses photographed, and strangers intent on picture taking have more than once had their cameras smashed and been run out of town. If no camera is in evidence, however, the stranger will be welcomed with rare hospitality and entertained with Santo Domingo's best in homes where a very superior grade of Pueblo pottery is made. The Santo Domingo potters—women of superb physical development—produce a rather heavy ware, but one distinguished in many cases by an almost Greek grace of shape. The decoration used is a series of triangles, circles and other geometric forms in black on white that are little short of marvelous in their variety. The chalky white of Zuñi and the creamy white of Acoma are replaced in the Santo Domingo ware with a pinkish tint. Quite recently there has been de-

veloped there a deep red jar with pink and black decorations, extremely interesting as a variant of the original geometric designs of this place in white and black.

Thirty miles from Santa Fé, on the Rio Grande, is the home of the Santa Clara potters, who until recently were preeminent among the Pueblos as makers of a lustrous black ware, the color being produced by the smudging of the fire so that the black

smoke was absorbed into the clay. The pot was then rubbed by hand until the desired luster was produced. Unfortunately, American influences have done much of late to lower the art standards of these people, who in some instances now use a cheap varnish for their effects. The clay used at this town naturally burns red, if there is no smudging, and Santa Clara ware is accordingly often to be had in solid, unornamented red, as well as black.

A few miles further up the river another Pueblo town, San Juan, has taken up the "black art" of Santa Clara, and is conservatively disposed to hold to the old tried ways which made Santa Clara's reputation. Their ware, however, still lacks the grace of outline which has long distinguished the Santa Clara pottery. A double-necked water jar is a characteristic shape of both these pueblos, though not peculiar to them, as some form of double mouth appears to have been made at times by other



BLACK LUSTROUS WARE OF SANTA CLARA AND SAN JUAN PUEBLOS



## *Ceramic Art of the Pueblo Indians*



COOKING VESSELS OF TAOS, PICURIS AND NAMBÉ

pueblos. As the two mouths are joined by a bar convenience in handling may have had something to do with this shape. The San Juan pottery is thin and light, and it will be interesting to see whether it will eventually gain the crown of excellence which Santa Clara, because of too much American kindergarten-gartening, has lost.

The group of black cooking vessels from Taos, Picuris and Nambé presents another sort of Pueblo art. Where the proper kind of clay is not readily obtainable near the village, or where the activities of the people find more congenial exercise in other lines than the potter's, the people are content to make only cooking vessels, crude in form and bare of design, obtaining by trade from other Pueblos the carefully molded and decorated ware which is the delight of every Pueblo household.

Besides the commoner shapes of Pueblo pottery employed in the every-day business of the household there are some forms especially designed for use in connection with religious ceremonials. A group of these ceremonial vessels for holding the sacred meal which is sprinkled upon participants in religious rites and dances is shown in the illustration. The steps that rest upon the rim of the San Ildefonso bowls, symbolizing clouds, the frog, the tadpole and the water skate, symbols of the smaller Zuñi pieces, show how important a part the element of water—that ever-present need in desert life—plays in the prayers of these people. A characteristic Zuñi design is the molded form—utilized as a handle—of Koloowissi, the sacred serpent, which in the myths of that people is represented as having brought seeds from the gods to ancient Zuñi.

So much for this native American art, which, thanks to a few discriminating traders scattered through the Pueblo country of Arizona and New Mexico, still survives in its beauty, but which bids fair to pass out of existence within another decade. The cause is to be found in the system of American

schooling which the United States Government compels the children to accept, and in which instruction in drawing is part of a general educational scheme that seeks to turn these red people into white. The Pueblos are a gentle, biddable race, unconscious of the marvels of their own artistic gifts, and in the hands of a pushing, inartistic schoolmistress from New England or the Middle West the children produce feeble copies in bright-colored crayon of the white man's art, which their ignorant teacher shows with pride to visitors as "what an Indian can do when he is taught." Meantime this teacher is utterly unappreciative of the superiority of the beautiful examples of native pottery, gifts from her timid pupils, which gather dust in corners of the schoolhouse. The natural result of such pseudo-education is that the young generation of Pueblo women are growing up in comparative ignorance of the art of their mothers and of the art symbols and traditions of this race.

The idea that there is an Indian art worth attention did get dimly into the mind of a former head of the Government's Indian department, but such attempts as he instituted with the view of condescendingly fostering the art have been in the hands of employees who seem to be quite incapable of intelligently handling the case. It appears impossible for the average American to dispossess himself of the conceit that his nation's way is the only really correct way. To Americanize Pueblo art is as absurd as to ask Japanese artists to learn kindergarten methods. The art of these Indians is the expression of their nature and of a long, traditional past, and to set such a people to drawing copybook designs can teach them nothing, while it does stifle absolutely the real art sense in them.

The truth is, the Pueblos are to be learned from, not taught at all. They are a body of conservative artists, who can be trusted, if not interfered with, to develop in their own way the inherited gift of centuries, and to perpetuate the one native American art of to-day. Cannot the more enlightened minds of the country realize that the only right policy for this nation to pursue toward such a people is that of "hands off," and to begin it at once before the old generation of potters is dead and their traditions dead with them?

A USEFUL book on "Porcelain, Oriental, Continental and British" has been prepared by R. L. Hobson, of the British Museum, and is published by Frederick A. Stokes Company, with forty-nine plates. This handbook for collectors discusses the early Chinese and Japanese wares, European porce-

## Ceramic Art of the Pueblo Indians



WATER JARS OF SAN ILDEFONSO AND COCHIT  PUEBLOS, WITH BIRD DECORATIONS SYMBOLIC OF LIGHTNESS

lain, including the output of Meissen, Vienna, Denmark, Russia, Sweden, Switzerland, Holland and Belgium, France, Italy and Great Britain, with a concluding chapter on values, redecoration and forgeries.

The collector's alphabet begins, says the author, with the distinction between pottery and porcelain. The next stage is the distinction between true and artificial porcelain, popularly called hard paste and soft paste. In composition the main distinction lies in the nature of the fluxing material. True porcelain consists of two natural felspathic substances, a non-fusible clay (called by the Chinese kaolin) combined with a fusible stone (called petuntse), the latter melting in the kiln to a glassy material which holds the former in suspension and gives the porcelain its translucent and vitreous character. The one is the bones, the other the flesh of the porcelain body. Over this body is a skin of glaze formed of pure petuntse, sometimes softened with a little lime. This is in the nature of true porcelain wherever made, in China, in France, in Japan. In the case of artificial, or soft paste, porcelain, the body is formed of a natural clay suspended in a fluxing material artificially prepared. In the old artificial porcelains this flux was a glass or frit made of sand, lime, flint, bone ash, soda, etc., the ingredients differing at almost every factory and produc-

ing a variety of wares of diverse tone, hardness and translucency. The glaze, too, varied, but as a rule it consisted of a soft fusible glass, largely composed of lead. True porcelain requires an exceedingly high degree of heat—1350°–1450° Centigrade—to fire it, and the glaze needs as much heat as the body; indeed, in China both body and glaze were almost always baked at one firing. Artificial porcelain, on the other hand, only bears from 1100°–1150° Centigrade for

the body, and the glaze is melted at a second firing, only about 1000°. For the practised eye it is scarcely possible to mistake true porcelain for artificial. Take, for instance, a Chinese teacup and another of Chelsea ware. The former is hard and cold to the touch, brilliantly white and glistening, pure and clear if held against the light; the edge of the foot rim, which is free from glaze, is of close, compact texture, often slightly browned by the firing; if a piece is chipped the fracture is vitreous and shell-like, and will turn the edge of a knife. The colors on the glaze stand out in layers. The Chelsea glaze is lustrous, but soft and oily. The ware has a creamy tint and its translucency is faintly tinged with yellow. The glaze has run down to the foot rim and has been ground off, exposing a sandy paste only partially vitrified, the fracture of which is granular and yields to a knife. Then pass the finger over the painted surface; you feel the glaze only.



SACRED MEAL BOWLS OF SAN ILDEFONSO AND ZU I USED IN RELIGIOUS CEREMONIES, WITH WATER AND RAIN SYMBOLS



## *The Towers of Boston*

### THE TOWERS OF BOSTON BY ROBERT D. ANDREWS

AN INTERESTING group of drawings by Mr. Samuel E. Gideon shows six church towers or spires found within a half-mile radius in the heart of Boston. All but Park Street are modern structures, built since the Civil War, and founded upon the made land of the old Back Bay. Park Street Church lies across the common from the others on the eastern slope of Beacon Hill, and its slender spire is one of the most familiar and best-loved landmarks of the city. Built early in the nineteenth century, the Park Street Church is, nevertheless, of distinctive Colonial style, showing, particularly in the spire, that exquisite mingling of naïvete and refinement which is the despair of modern architects.

The Arlington Street Church, the first of those built upon the new land, owes its design to the same sources from which the inspiration of Park Street was drawn—namely, the London churches of Sir Christopher Wren. But whereas the link of connection between the older church and its prototypes was traditional and handed down from one generation to the next through the repetition of kindred designs, the bond of relation between Arlington Street and its London original is direct and imitative. As a consequence, there is a difference in the feelings these two churches excite. The earlier one seems to belong to us more, to be more a part of us as Americans, than the other. It is more individual as a work of art.

Much the same comment might be made upon the Gothic spire of the Central Church on Berkeley Street. Closely modeled upon a familiar English type and admirable in general design, its very absence of wilfulness and imperfection distinguishes it from its originals of the medieval time. How it happens that we are able to read in forms of stone the mind and purposes of those that rear them is a mystery, yet it is certain that our truest admiration is reserved for those who venture all in a progressive spirit rather than for those who seek the safe shelter of literal precedent.

The next of the group in the order of time is the tower of the church built on Commonwealth Avenue by Richardson for the congregation of the old Brattle Street Church, about 1870. Here we find an architectural character without any well-defined forerunner. The hardy forms of the stonework and the low-pointed roof suggest memories of the war towers of Florence and the hill towns of Italy. But nowhere else does there exist that broad frieze

of sculptured figures which crowns the tall plain shaft like the leaves of a Corinthian capital. It is a noble conception, skilfully realized by the French sculptor, Bartholdi, who chanced to be visiting this country to arrange for his famous Statue of Liberty in New York harbor. Shown the drawing he became enthusiastic over the idea and begged the privilege of giving it permanent form. In John Evans's shop by the Huntington Avenue Bridge—a veritable museum of the stone carver's art—the models for this frieze are still preserved, and Mr. Evans delights to identify certain faces as those of the sculptor's friends, among them Saint-Gaudens and John La Farge.

Then came the wonderful Trinity Church, whose tower Mr. Gideon shows silhouetted against the evening sky. This tower is without rival in American architecture, for its absolute unity of impression, while combining a wealth of detail and motive which baffles the memory. I know nothing more beautiful and impressive than the view from the cloister, looking up to its summit. The tower, as we see it, was not the design shown on the competition drawings accepted by the committee. This first design was based upon the type of tower common to the churches of the Auvergne, in France—a tower in two stages. Richardson used to tell how it was Mr. La Farge—that most erudite of all American artists—who first called his attention to the possibilities of the old Romanesque tower of Salamanca Cathedral. Then it was, through the marvelous facility of Stanford White working under the domination of the master, that the design now so familiar took its shape. So Trinity Church tower comes naturally by its great qualities, for the combined genius of three great artists united to produce it. Its resemblance to its prototype at Salamanca is solely that of superficial arrangement of parts; in spirit it is as modern as the music of Wagner, and as rich in emotional intensity.

The tower of the new Old South Church across the square from Trinity forms the sixth of Mr. Gideon's group of pictures. Here is the Italian Campanile, such as the Normans built during their occupation of Sicily. A stately, graceful monument it is, rearing the slender shafts of its belfry high above the level city about it and giving identity to many a distant view.

These six subjects are typical of the process by which America is evolving an architecture of its own. Observe the range of time and country contributing to the architecture of this single square mile of city—London, Salisbury, Florence, Salamanca, Palermo. Why was each chosen? Surely,



CENTRAL CHURCH, BERKELEY STREET  
BOSTON, MASS.  
FROM A WATER COLOR DRAWING  
BY SAMUEL E. GIDEON





ARLINGTON STREET CHURCH  
BOSTON, MASS.  
FROM A WATER COLOR DRAWING  
BY SAMUEL E. GIDEON

periment we shall pass on to the stage of conviction regarding what is fundamental and permanent, and no longer take satisfaction in mere novelty or hunger after a foreign style. Meanwhile, Boston may be sincerely proud of her beautiful towers.

### THE THIRD ANNUAL EXHIBITION OF ADVERTISING ART

THE third annual Exhibition of Advertising Art will be held in the galleries of the National Arts Club, Gramercy Park, New York, commencing October 15 and lasting three weeks.

It is intended to make this exhibition the most complete and representative so far held. The co-operation of advertisers, lithographers, designers and printers is requested in securing really good work—that is, work used for advertising which will pass muster with any competent jury of artists as being successfully and well designed.

The previous exhibitions have been among the most popular held in the galleries of the Arts Club.

### A MAGAZINE COVER AND ADVERTISEMENT DESIGNED TOGETHER

THE front and back covers of the *American Magazine* for August show the working out of an original idea. The rear cover is a continuation of the drawing in front, although each makes a design complete in itself.

The back cover is an advertisement of the Pierce-Arrow Motor Car Company. The advertiser cooperated with the *American Magazine* in producing this interesting result. The artist was Robert J. Wildhack. His original drawing was in four pigments—black, gray, red and buff—which, with the white paper, make five colors.

Magazines as well as advertisers are slowly but steadily coming to believe that it is better always to follow the accepted standards of good taste than to go counter to them. The treatment of the outside of a magazine so that the entire cover is one harmonious whole marks a step in this direction and is a distinct advance in cover designing and advertising enterprise.

The Pierce-Arrow Motor Car Company has shown progressiveness in inventing such a design, and the *American Magazine* a willingness to foster originality in allowing its use. The innovation thus begun might very well be more generally used by magazines in the future.

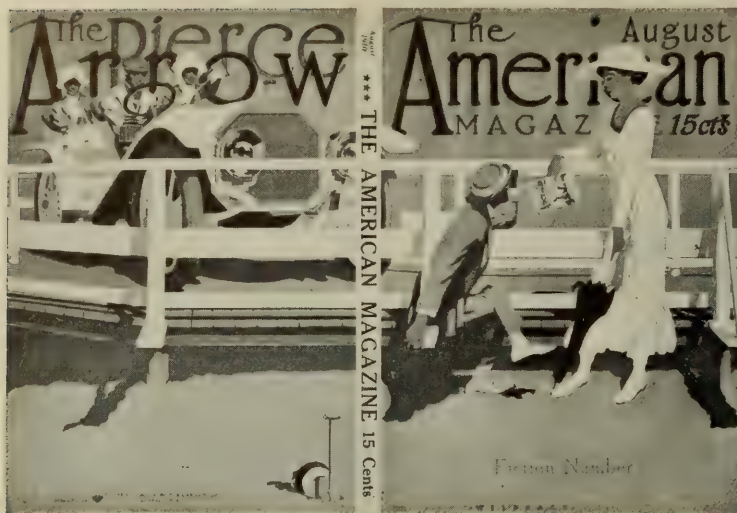


NEW OLD SOUTH CHURCH  
BOSTON, MASS.

FROM A WATER  
COLOR DRAWING  
BY SAMUEL E. GIDEON

in accordance with the same law which impels the scientist in his search for fundamental knowledge to examine every fact presented to him and to try it out experimentally. Once tried the lesson is partly learned. From the stage of investigation and ex-





A NOVEL MAGAZINE COVER BY ROBERT J. WILDHACK

## B BLUE SHADOWS IN NATURE AND ART—II

BY J. W. MORAN

BEFORE the subject of blue shadows existing in bodies, or masses, and certain other phases of their manifestations, alluded to in the end of the previous article, are taken up, something should be said as to the composite creed of a large number of landscape painters in regard to the origin of the blue color, the leading idea of which is that it is due to contrast with the yellow color of the sunlight. In order to reinforce this merely general idea certain traditionally operative color factors are usually conjoined with it—namely, the influence of such contiguous objects as may happen to be yellow, the reflected blue of the sky, and the blue of the air. The kind of contrast alluded to is not, however, that phase of it under the laws of complementary colors by which the color of pigments changes in appearance only, their color identity being preserved, but an unspecific adumbration of the fallacious doctrine of Helmholtz. An adumbration—for the doctrine is not likely to have been studied directly by artists, who, as a rule, have taken instinctively only what they “might require,” and whose avocation is, fortunately, in Henley’s beautiful phrase, to “touch to ecstasy the act of seeing,” rather than to exert the diametrically opposed function of knowing, the *métier* of the scientist. The Helmholtz doctrine is practically this: The blue of a shadow produced by candlelight (red yellow) and daylight, being induced by contrast with the yellow color (that of both lights

blended) of the field on which it is cast, is an *illusion*. This dogma, already refuted by the “observations” in the previous article, had it not, as above indicated, leaked into the art atmosphere, might safely have been, I venture to think, ignored. As to the first auxiliary color factor, the possible contiguity of yellow, it will later be shown that the blue of clouds, against any color band of an afterglow, remains unchanged. The second, did space admit, could be proved by two indubitable tests, made before two landscape painters, to be absolutely inoperative, ex-

cept, of course, in the case of actively reflecting surfaces. But have we not seen that both under an overcast sky, by daylight, and an artificial light, and after dark by the moon and an artificial light, and by two artificial lights—a pure blue shadow was produced? As to the third, did not Tyndall, years ago, demonstrate the air to be colorless?

It is, however, by no means unnatural that artists, on account of exigencies in the use of pigments, should be inclined toward the idea that contrast, if not the chief cause, must play some not inconsiderable part in the origin of the blue color of shadows. For example, snow, a white gown, or other white material, is never represented by white, and has not snow to be simulated by a yellowish white, in order that its brilliance may be rendered and its color be harmonious with the composition? Then must not also the blue of the shadows on snow be grayed?—the low-toned blue balancing up by contrast with this yellowish white to what we assume is nature’s blue.

The so-called Helmholtz experiment, devised by Count Rumford in 1793 and adopted by Helmholtz seventy years later, has been the only blue shadow experiment known to science. Yet, strange to say, no writer on color contrast, since Rumford’s day, except two, and these incidentally in articles, has ever mentioned nature shadows in connection with the theory derived from it. For example, a version of both experiment and theory will be found under “Contrast” in the late Dr. Ogden Rood’s text book, “Color.” And yet, when in another connection he



"NEW JERSEY FISHERMEN," BY EMIL HERING, A PAINTER WHO DEPICTS THE LIFE OF THE JERSEY SHORE WITH A SYMPATHY FOR CHARACTERISTIC DETAIL AKIN TO THAT OF THE OLD DUTCH SCHOOLS

alludes to the "sky tints" of a "mountain in shade" he attributes them to a totally different cause than contrast. Again, an experimental psychologist, on being informed of my having investigated nature shadows, sent me through a mutual friend, distinguished in another department of science, the advice "to leave out the bewildering maze with which nature surrounds everything."

As to the Helmholtz doctrine, it may be of some benefit to artists, art students, and lay lovers of art and nature as well, to have it and the experiment investigated. After becoming familiar with the latter, and happening to place the field horizontally, instead of vertically according to Helmholtz and others, to my surprise not only the blue and yellow-orange shadows were produced, but a purple one as well. This color was gladly welcome because it would, I judged, become the means not only of confuting the Helmholtz doctrine, but of demonstrating the validity of my own observations. A white paper was laid on a table placed to the right of a window fitted with an opaque neutral-colored

blind half pulled down, the sky overcast and the daylight soft, the time selected being just before twilight. Next the wall was placed a movable gas jet half turned down, the flame edge-on for definition, and fifteen inches away a 4-inch (to secure broad shadows) by 6-inch cylinder A (Fig. 1). The blind was gradually lowered until enough daylight and no more was excluded, to admit of the gas flame

shadow, B, assuming its normal purple. The daylight was now gradually increased by slowly raising the blind, until the portion C, Fig. 2, of the shadow passed by gradations to full blue, as in the case of the Edison and advancing daylight mentioned in my former article; the other portion, the triangular space B, Fig. 2, retaining its objective purple, and both being parts of one shadow, it follows that the blue of C is also objective. On the right of this triangle appeared the yellow-orange, quasi-shadow D, its color mechanically

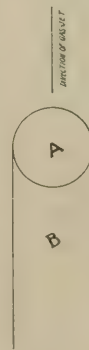


FIG. 1



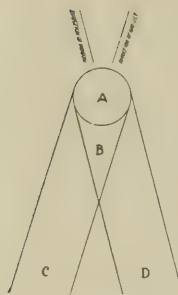


FIG. 2

that of the gas flame shining onto it. The gas flame was now turned fully up: the blue remained unchanged, though increased in luminosity; the yellow orange became pale yellow; and the supposititious—because never tested by Helmholtz—yellow of the field, essential, as inducer of the blue to the validity of his experiment and theory, vanished from the scene.

The reader will now be enabled, it is thought, more readily to understand how it comes to pass that a flat blue shadow may be only a part—or, in other words, the base—of a body of blue shadow which is invisible. The flat shadow of a telegraph pole, if thrown across a red-brick street, a cement sidewalk, and a grass lawn, will have three colors: the first purple—the blue mixing with the red to form it; the second being on neutral gray, blue; the third, green—facts which, by the way, of themselves contradict the Helmholtz doctrine of contrast. Filling the whole rectangular space, of which an imaginary line from the pole top to the end of the shadow is the outer boundary, is one mass of blue shadow. If a white or a yellow paper be passed through any part of this space the first will be blue, the latter green, the objective blue mixing with the yellow coloring matter to form it. The blue shadow below a white cloud has no base or flat; nor the blue shadows of glacier crevasses, nor those in the shadow cavities of trees or bushes, although, like blue shadows on grass, they appear to be dark green, the test of blue being either card, as above. Nor does nature deal in complementary colors in her skies, following, though she does, in these the colors of the spectrum, adding purple, thus connecting violet with the red. Complementaries she leaves to her "druid" intermediaries, the landscape painters, working as she does with light, and they with material pigments—redeemed and sublimated by the genius of make-believe, though these are. Her laws of light are all direct, immutable, and so, when read aright, they never bewilder, although it may happen that the sonorous splendor of a sunset, through swift and successive changes, may prove "a bewildering maze," and vanish like a yesterday's dream, unless "the process" of its colors be intelligently observed. This absence of complementaries, and that contrast with adjacent color does not influence the blue of a shadow, can be well observed in valleys of high altitude, as in Montana, for example. In these a

blue, and a purple shadow, each covering many acres of some immense dark-green alfalfa field, may be seen closely touching (as in the experiment), the cause of the colors respectively being a high, still, white cloud, and one far enough down to exclude that proportion of daylight needed to make both blue. Among the bounding hills may also be seen ensconced between two purple hills a blue one, the colors being due to the same cause. Again, when a long line of houses and buildings in deep purple shadow screens from view multitudinous railroad tracks behind which is a brilliant, cloudless afterglow, against it, ever-changing, ever-graceful forms of exhaust steam from passing and repassing yard engines will be seen to soar in clouds of luminous and lovely blue. And no matter what the color be of the band of sky they soar against—be it red, red orange, orange, yellow, yellowish green, or gray blue—their blue remains unchanged.

One of the highest pleasures of a sojourn among the valleys of the Rocky Mountains and their foothills—a daily, hourly experience—is to see every precipitous rock bluff, or jutting crag, or peak cast bodies of living blue shadow into the ravines or clefts beside them, or into the merest hollows of their faces. And oftentimes when the atmosphere is absolutely dry, and the almost corruscating, "audible air" seems filled with tremulous light, from below upward will seem to leap, palpitating, jubilant flames of lambent blue. Do we ever think of these shadows but as separate, individual, almost sentient color entities? Does it ever occur to us to associate their living beauty with the bases of the shadows we tread on daily in our streets? Do we not rather think of them as baseless fabrics, ethereal visions, exhilarating, elevating, purifying in the absolute spirituality of their color? Nor can one ever forget the far away dreams of shimmering white and blue that come, stilling the mind to silent homage, from the snowclad summits and snowlaced slopes of some great Sierra, or great solitary mountain peak—apart, eternal, as they are, in their removed and lonely grandeur?

And yet another phase of emotion-compelling grandeur and beauty is the ominous but resplendent blue of the great, mysterious cloud curtain, which at intervals may be seen to stretch from earth to sky, before a rain or thunder storm. And yet all this elemental expanse of arresting, commanding blue is but a shadow's blue after all, owing its origin to the same law of light as that of the smallest leaf or blade of grass, or of the blue butterfly-like shadow leaves of saplings that dance and flutter on our sidewalks on any breezy, bright, blue-shadow day.







"TÊTE DE CHEVAL ANDALOU." FROM THE  
OIL-PAINTING BY ALFRED PHILIPPE ROLL.

*In the collection of  
M. J. C. G. G. G.*

# The INTERNATIONAL STUDIO

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**H**OW THE TILE WALLS OF THE  
INTERNATIONAL STUDIO

are made is a story which is not only a technical one but also a story of the struggle for a new architectural language. The walls of the International Studio are made of tiles, a material which has been used for centuries in the East and in the West. But in the West, the tile wall has been used for a long time as a decorative element, a wall which is not only a wall but also a work of art. In the East, the tile wall has been used for a long time as a functional element, a wall which is not only a wall but also a work of art.

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ALFRED PHILIPPE ROLL.

# The INTERNATIONAL STUDIO

VOL. XLI. No. 164

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## HOLLOW-TILE CONSTRUCTION FOR COUNTRY HOUSES

THE use of hollow tile, which for some time has been familiar in the structural fireproofing of steel frame buildings, has come into favor as a building material for country homes. It is superseding to a great extent the use of wood, over which it has many advantages, and is affording the architects a middle ground between the familiar types based on earlier forms of construction and the unsolved problems of design presented by reinforced concrete.

The terra-cotta tile is a block of fire-burnt clay, hollow, but subdivided within by two or more partitions. The size in general use measures eight inches. The blocks are stood on end and cemented together with a mixture of Portland cement, sand and lime putty. Compared to the wooden wall these superimposed cemented blocks take the place of the upright studs, faced on one side with clapboards and on the other with lath. Owing to the interior subdivision of the block the hollow-tile wall presents two air spaces instead of one, which increases the resistance to effects of outside temperature, or, in other words, decreases the conductivity, retaining the inner heat in winter and excluding the outer heat in summer to better advantage than does the wooden wall with its one air space. The outside of the tile wall is commonly covered with stucco, which may be applied directly on the blocks. The inner side of the wall is covered with plaster, which may be applied without the use of furring. This gives three thicknesses of terra cotta, one of stucco and one of plaster, with two air spaces, as compared with two thicknesses of wood, one of paper and one of plaster.

As to the fireproof qualities, it is, of course, hardly worth while to make the comparison with wood. In this construction the whole building may be made of incombustible material, as in the house for Mr. W. Leslie Walker, in Montclair, N. J. The

floors may be made of hollow tile and reenforced concrete and the partitions of hollow tile, resulting in a fireproof, sound-proof and vermin-proof building. The cost of such fireproof construction is from 15 to 20 per cent. greater than wood construction, a difference which is largely offset by the lessened rate of fire insurance.

In respect to the danger of dampness the terra cotta wall is, of course, drier than the wall of solid masonry. For dampness coming through from the outside the air spaces of the tile make it at least as dry as the wooden wall with its furring, and for dampness condensed on the inside surface by the coolness of the wall the terra cotta being warmer is also drier. As the blocks are joined in a layer of cement mortar there can be practically no danger of dampness by capillary attraction from the ground. As to strength and stiffness, the tile wall is stronger than most common brick, but the weight of material has compelled the architect to abandon some of the variety of line possible in the wooden house, resulting in a tendency to simpler outlines more in harmony with the flat surfaces presented by the stucco covering.

It is in this respect that the hollow-tile house has begun to take on the features of a type of its own which entitle it to separate consideration. Fundamentally, the construction is similar to the stucco-covered wall, which has been a feature of the architecture of earlier periods. But the tile construction is now engaging attention at a time when a new interest has been aroused in cement and concrete building, in plastic as opposed to masonry construction. And there is some indication in recent examples that architects are approximating with the tile wall a type of building which may presage the development to be taken by the styles evolved for concrete. It may at least be said that there is good evidence to show a tendency to emphasize mass in broad handling rather than that mere surface decoration to which the stucco covering readily lends itself.



## *Hollow-Tile Country Houses*



HOUSE FOR FRANKS B. JEWETT, JR., AT SOUTH ORANGE, N. J.

HILL & STANT, ARCHITECTS

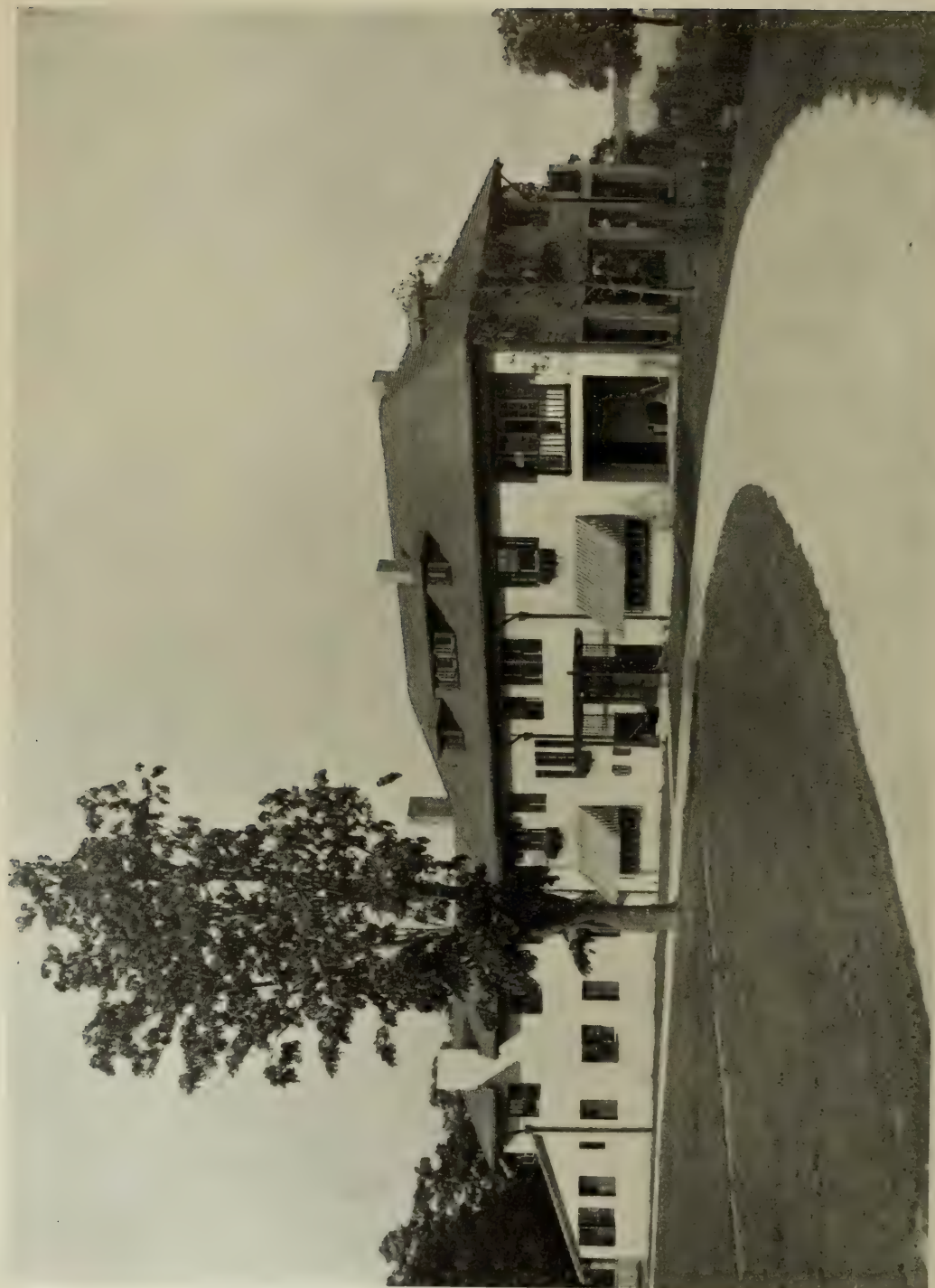


ONE OF THE KILGORE-HOVEN HOUSES, AT ORANGE, N. J., SHOWING STUCCO FINISH IN CREAM-WHITE AND ALSO IN A DARK TONE OBTAINED BY USE OF LAMP BLACK



HOUSE FOR E. D. PAGE, AT SOUTH ORANGE, N. J.  
QUILDES & WYNECOOP, ARCHITECTS





HOUSE FOR HENRY A. RUSCH, AT OYSTER BAY, L. I.  
CLINTON MACKENZIE, ARCHITECT



HOUSE FOR B. R. VAN WYCK, AT SUMMIT, N. J.  
MARSH & GETTE, ARCHITECTS



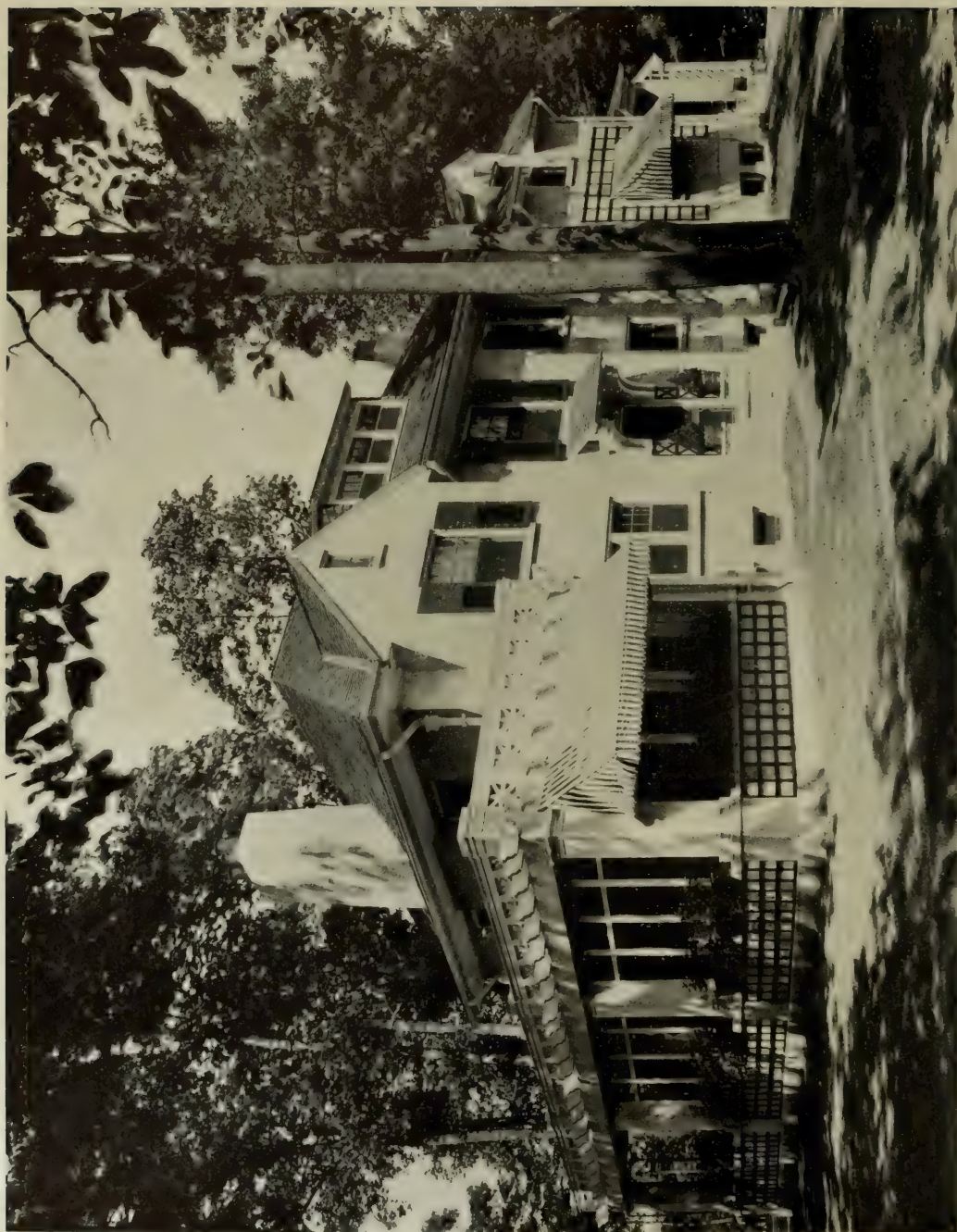


SMALL HOUSE AT SPUYTEN DUVVIL, N. Y.  
ROBERT W. GARDNER, ARCHITECT



HOUSE DESIGNED BY LESLIE WALKER  
AT SOUTH ORANGE, N. J.





HOUSE FOR A. B. HOLDEN, AT SOUTH ORANGE, N. J.  
HOLLINGSWORTH & BRAGDON, ARCHITECTS

ALFRED PHILIPPE ROLL,  
PAINTER AND SCULPTOR.  
BY LÉOPOLD HONORÉ.

ROLL! The very name is pregnant with significance; it rises to our thoughts among the names of all those other illustrious ones that are inscribed upon the banner of fame in the annals of contemporary French art, and awakens our memory and stirs our thoughts with admiration for the personality, the temperament, and the character of this artist. The sympathetic President of the Société Nationale des Beaux-Arts, whose great powers are unanimously agreed to be as keen as ever—especially as there has been some talk of the master taking a little well-earned rest—is in a sense the soul of this flourishing society, in the founding of which his energy, his pugnacity, and his love of independence assisted in no small measure. And to-day the prosperous career of the society is assured by his remarkable administrative qualities, and particularly by his own upright character, his thorough knowledge of men, and his exceeding tactfulness.

M. Roll, whose début was made so long ago as forty years, is before all else the product of a period which affords a most interesting study for anyone who is not indifferent to the artistic movement of his times. This period, which stretches back from the present day to the final years of the school of 1830, a school which has left its impress upon Roll, both on account of his admiration for Daubigny and also for Harpignies, whose pupil he was—this period, we may say, is particularly remarkable for a whole series of artistic phases in France, of which the works of Courtet, Manet, Sisley, Renoir, and Puvis de

Chavannes are typical. With these artistic evolutions, of which all the tendencies of the modern school are the emanation, Roll never identified himself; he never enrolled himself under any banner in particular, but was indeed himself the pivot of an evolution the characteristics of which are apparent in his work, and which made of him the *plein-airiste* of high-spirited and charming audacity, who thenceforward never ceased to wander in broad daylight among all the various manifestations of human activity.

In our study of the life of this master, this personality so well set up among his contemporaries, one may sum it all up in these simple words: *the revelation of an artist by character*. In the case of Roll the man is indubitably the complement of the artist, and makes of the latter a superior being. In fact—and this is the distinctive trait of Alfred Roll's well-filled career—his activity, the ardour



"LIBERTÉ

BY ALFRED PHILIPPE ROLL



## Alfred Philippe Roll

of his temperament, his refined æstheticism, and all the resources of his palette and of his art—a sane and robust art which is all his own—all these are made to be subservient to a talent which arouses our admiration no matter what may be the aspect or intellectual phrase that the mood of the artist leads him to impress upon it.

So he follows up his beautiful dream as a sincere artist, ever in complete control of himself, an attentive student of modern life and of the doings and physiogomy of humanity, and a painter of rare conscientiousness in his continual researches, whose love of truth never interferes with his passion for beauty. For Roll ever makes it his care to avoid the formulas so dear to that aggressive *snobisme* which is always thrusting its makeshifts upon our notice—formulas both useless and deceptive, for art has more noble origins than these; but he does not disdain those laws which constitute her traditions. Why does he not disdain them? He is himself one of the glorious links in the chain of tradition in French art, and by reason of this fact remains one of the most powerful as well as one of the most personal artists of his time. This power, as also the very determined character of the man, is always revealing itself in his work.

And now let us turn to a consideration of that work. Who is there that does not carry in his mind recollections of those famous paintings, for the most part pages of history, which are in themselves sufficient to establish a reputation, or of those decorative works of such splendid composition and of such striking *allure*, in which the master so consummately depicts the crowd, its soul, its fever, its faith, hopes and ideals? Take for instance *La Fête du 14 Juillet* 1880 (Musée de

la Ville de Paris); *Le Centenaire*, (Musée de Versailles); *Souvenir commémoratif de la Pose de la Première Pierre du Pont Alexandre III*. (Palais de Versailles); and *Les Joies de la Vie* (Hôtel de Ville de Paris).

Again, among work of a different *genre* let me mention the decorative panel, so happy in conception and charming in style, which was shown at the Salon of the Société Nationale des Beaux-Arts last year. In this work the artist strikes a most agreeable note, and the flesh of the bathers is modelled upon the canvas with that very personal art which is such a characteristic of the master who has so ably imbued this painting with clear and vibrant harmony. Again, in that other decorative picture, a work of great elevation of thought and style, *Vers la Nature pour l'Humanité*, the artist has attained exalted regions of thought and philosophic con-



“MATERNITÉ”

BY ALFRED PHILIPPE ROLL



"JOURNÉE D'ÉTÉ"  
BY ALFRED PHILIPPE ROLL



## Alfred Philippe Roll

ceptions which could not have been better expressed and translated upon canvas than by his wonderful brush.

Nevertheless, Roll has had no wish to fetter himself to this road, however triumphant his passage of it should prove; he is not of those who can brook any limit being set to their achievements or allow their actions to be circumscribed, and so he never ceases to pursue his investigations into every branch of art, often surprising us by his temerity and at times astonishing us by his fearlessness. In this connection it is impossible not to remember his numerous drawings and pastels, and particularly his series of "*Damnées*" which are all of extraordinary energy, vigour, and temperament.

In the work of such an artist, in which the glory of the female form is magnified and which, rightly understood, is an enthusiastic hymn to eternal Beauty, one is prepared to find that the draughtsmanship is in fact, as it were, the skeleton, the foundation of all, and, probing deeper into the work, we find that therein lies that exactness of line and carefulness of contours and the absorbing desire to be true to life, without descending to vulgarity.

This steadfast aim is ever present with M. Roll, who never leaves anything to chance, for with him everything is subjected to close observation, to close scrutiny and study, and when he passes from the contemplative environment of his studio and goes into the joyous sunlight, his happiness at finding himself in his true element, in direct commune with Nature enables him to infuse into his work a still more emphatic accent of sincerity. As an example of this, let us consider particularly his beautiful, yet at the same time robust,

studies of horses, so full of life and fire. These paintings, as one can in some measure appreciate from the reproduction in colours that prefaces this article, and the study of a horse at full gallop, on p. 255, surprise us by their intense truth to life, their expressiveness and their motion. They are imbued with a passion that has in it something of virtuosity, if not indeed of prodigiousness.

This virtuosity is apparent also in his Normandy landscapes, which country was his first-love. The dextrous combination of light and atmosphere renders these pretty and dainty country scenes irresistibly attractive, and give to those bits of Sainte Marguerite a penetrating charm. In speaking of works of this kind, let me not fail to mention also his delightful *Journées d'Été* and *Jeunesse en*



"FAMILLE DE PAYSANS" (DRAWING IN THREE CHALKS)

BY ALFRED PHILIPPE ROLL



"JEUNESSE EN ROSE"  
BY ALFRED PHILIPPE ROLL



## Alfred Philippe Roll

*Rose*, in which paintings the encircling and vibrant atmosphere envelops and caresses the young girls who are there depicted abandoning themselves to the fleeting charm of the hour or of the moment. Or look at the *Mère et Enfant*, a picture full of charming sentiment; *l'Enfant à Cheval*; *En Été*, in the Musée de la Ville de Paris, *Femme dans l'Herbe*, as well as his many superb paintings of the nude, in which the *plein-air*, the atmosphere, is wonderfully expressed.

Then, again, we have scenes of more rustic character, such as *Manda Lamettrie* (Musée du Luxembourg); *Enfant au Taureau* (Musée de Béziers); *Femme au Taureau* (in the Laborde Collection at Buenos Ayres); *En Normandie* (Palais de Fontainebleau); *Le Vieux Carrier* (Musée de Bordeaux); *Boeufs sous le Joug*, *Le Laboureur*, side panels for *Les Joies de la Vie*, pictures in which the animal painter and the landscapist rival one another with a power and ease that, since it is M. Roll who is the artist, does not surprise us.

If the master has been pleased to paint nature as an artist in love with all her manifold manifestations, he has sought no less diligently to enter into

the life of the tillers of the soil, the peasant and his family—see the drawing done in three chalks, reproduced on page 258—also the animals which are subservient to the will of man, and all with what truth and appositeness!

Ever attentive and anxious to catch the slightest trait of humanity, and curious to discover the most salient particulars, he has taken the trouble to subject the individual to the most careful scrutiny, thereby the better to ascertain the part he plays in the world, whether he carries on his existence in the fields and meadows or in the workshops of our clamorous and bustling cities.

Here it is fitting that I mention *La Grève des Mineurs* (Musée de Valenciennes); *L'Inondation* (Musée de Hâvre); *Rouby cimentier*, in the Art Gallery at Geneva; *Le Travail* (Musée de Cognac); *Exode* (Ville de Paris); and this *Maternité*, which the reader will find among the illustrations (p. 256), a powerful subject treated by the artist with rare originality.

M. Roll, who came later to interpret, and that in so masterly a fashion, *Les Joies de la Vie*, had previously made acquaintance with all its sorrows and all its anguish when in 1870, in his capacity as

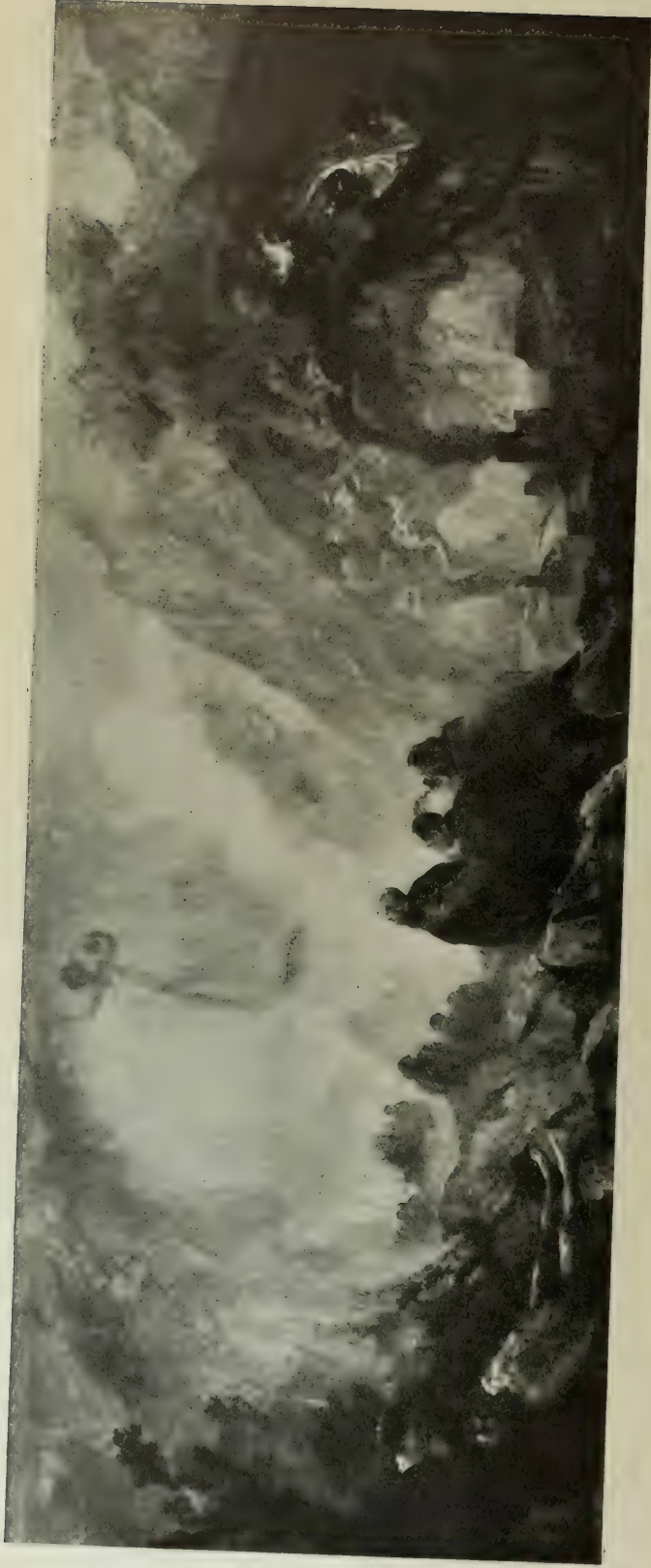


' LA MALADE '



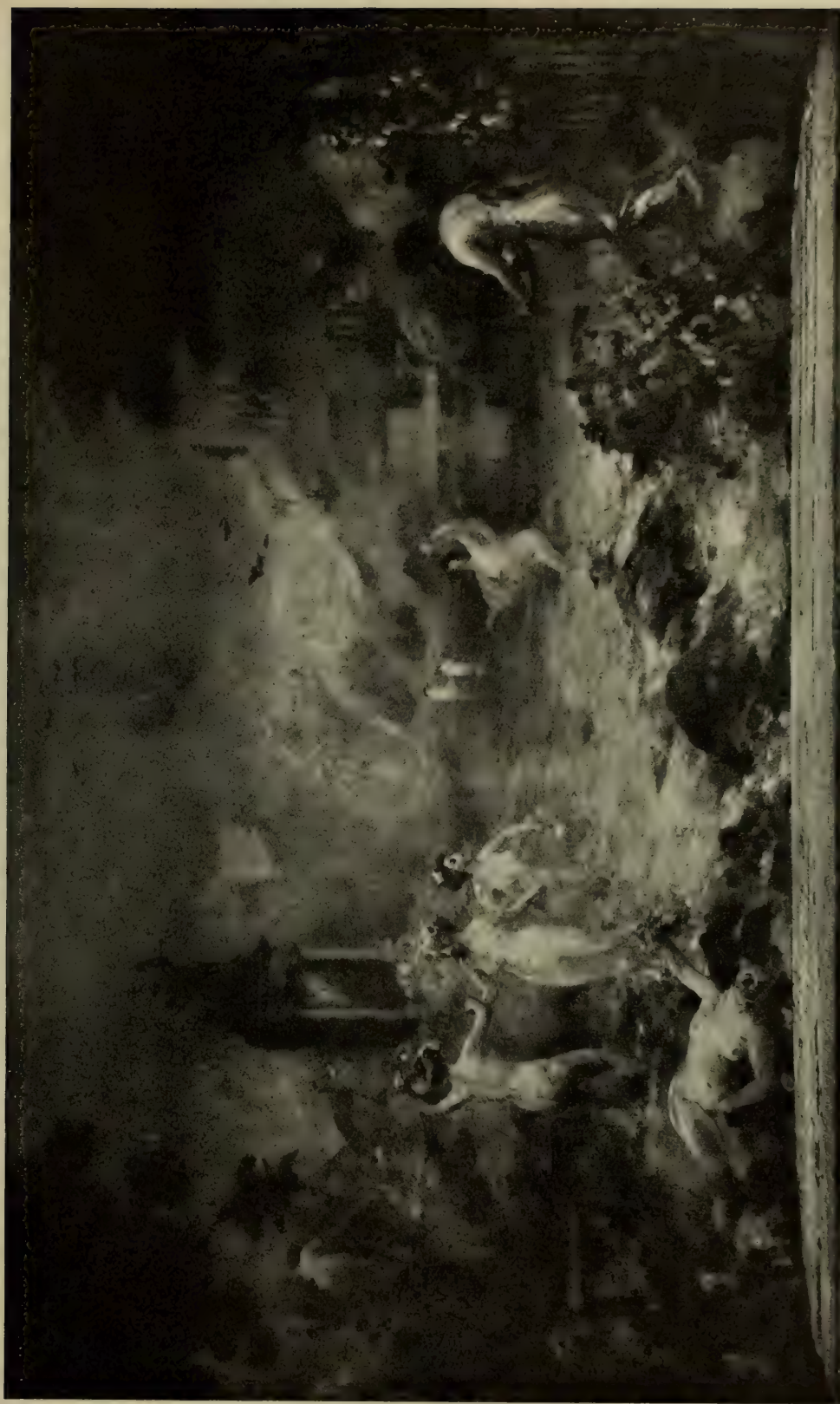
PORTRAIT OF ADMIRAL KRANTZ  
BY ALFRED PHILIPPE ROLL





(*Salon, 1908*)

"VERS LA NATURE POUR L'HUMANITÉ  
BY ALFRED PHILIPPE ROLL



DECORATIVE PANEL  
BY ALFRED PHILIPPE ROLL

(*Salon, 1909*)



## Alfred. Philippe Roll

officer in the militia, he went to fight for his country against the invader. The sombre fortunes of those dark and disgraceful days in our national history have been transcribed by M. Roll in a page of realism no less terrible (*La Guerre*; Musée de Luxembourg.) But he is by no means the preacher of despair, for has he not also given us his *Halte-là!* in the Musée at Mayenne, a gallant work full of cheerfulness and incomparable bravery?

What can I say now about Roll's portraits? They are of an execution as powerful as they are robust and vigorous, and exceedingly eloquent in the physiognomical expression, and they are furthermore the work of a finished artist and above all of a psychologist. One remembers the portrait, a veritable masterpiece, of the painter's mother, and those of *Mme. A. Roll*, of *Mme. Guignard*, *Jane Hading*, the painter *Thaulow and his wife*, of *Admiral Krantz*, portraits which will remain among

the best things M. Roll has signed, together with those of *Jules Simon*, of *Alexandre Dumas*, of *Rochefort*, of the landscapist *Damoye*, of *M. Alphand*, of *Antonin Proust*, *Coquelin cadet*, *President Carnot*, *M. Fallières*, of the painters *Coutourier* and *Alfred Smith*. And in his studio hangs one which the master has painted of himself.

Among works of very diverse character I must not fail to mention his *Bacchante* of the Salon of 1873; *Don Juan* and *Haydée* (Musée d'Avignon); *La Fête de Silène*, in the Art Gallery of Ghent, *Le Gouter*; *Alsacienne et Lorraine* (Musée de Nîmes); *La Chasserresse*, which hangs in one of the rooms of the French Embassy at Constantinople; *Carnot et les Plans de la Sorbonne*; some seascapes, also *La Malade*, a picture which moves us by its simplicity; landscapes executed in Corsica; *Le Récit*, which shows us a glade in the Forest of Fontainebleau, which the artist has made the



"LE SOMMEIL"

BY ALFRED PHILIPPE ROLL

## Alfred Philippe Roll



BUST: "INDIFFÉRENCE." BY ALFRED PHILIPPE ROLL

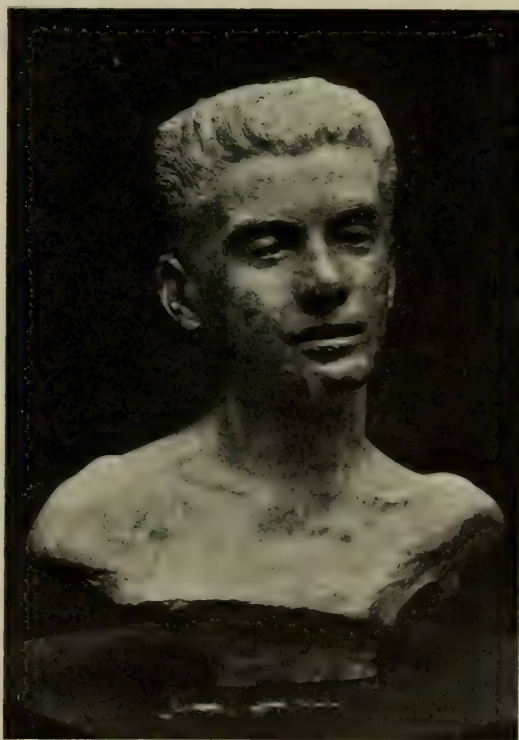
scene of the first stages of an idyll; *Le Sommeil*, the bust of a sleeping woman, the flesh tones of which are painted with consummate art and modelled with great strength, and finally his *République*, a recent work, and one that aroused much interest in last year's Salon, whence it passed by purchase into the possession of the State.

An artist of such a temperament as M. Alfred Roll could not possibly be indifferent to the plastic arts, and one knows with what success he has modelled a bust of M. Marcel Roll, as well as that bust of a young girl so coquettishly unconcerned. It is curious to call to mind as touching this side of the artist's versatile talent that the teaching of the designer and decorator Liénard, one of Roll's earliest masters, was carried out with infinite taste and appropriateness when the painter came to design the frame for the *Souvenir commémoratif de la pose de la première pierre du Pont Alexandre III*. The model for this frame, cast in pewter by Siot-Decauville, is in the possession of the Musée des Arts Décoratifs.

This worthy scion of Alsace, M. Roll, was made Commander of the Legion of Honour in 1900. Though his parents were Alsatian, he himself was born in Paris in 1846, and received his education at the Collège Chaptal. His father,

who was the head of a flourishing furniture dealer's establishment in the Faubourg Saint Antoine, thought to associate his son with himself in the business, and with this intention had the young man taught drawing and designing, with a view to its commercial and decorative application, in the studio of the decorator Liénard, where he made his friendship for Dalou. Alfred Roll's artistic aspirations were not long, however, in declaring themselves, and soon absorbed all his thoughts, all his energies. Just at this time he made the acquaintance of André Rixens, then a student at the École des Beaux-Arts, and to him he confided his hopes and ambitions—and following upon this, went and sought lessons from Harpignies. The war, however, intervened, and cut short his studies. On his return from serving his country in the field, he entered the atelier of Gérôme, and became the pupil of Bonnat. It was in 1869 that Roll sent his first picture to the Salon—a landscape painted in the neighbourhood of Baccarat and which is to-day in the Desalles Collection.

Since that date the stages of the career of the artist followed brilliantly and rapidly in succession, showering new laurels and even bestowing



BUST OF MARCEL ROLL. BY ALFRED PHILIPPE ROLL



*William Wells, R.B.A.*

triumphs upon the master who thus revealed himself. And assuredly each new step was an evidence and new manifestation of his will which has formed his character as a man and made of him a great artist. LÉOPOLD HONORÉ.

P.S.—Since the above lines were written M. Roll has been commissioned by the Administration des Beaux-Arts to design the cartoon for a piece of tapestry to be woven by the Manufacture des Gobelins and presented to the Argentine Republic by the French Government as a souvenir of the inauguration of the monument erected to General San-Martin at Boulogne-sur-Mer. L. H.

**A** GLASGOW PAINTER: WILLIAM WELLS, R.B.A. BY J. TAYLOR.

THE Modern Impressionist School of Painting has no more ardent disciples than those at Glasgow, where traditionalism in Art was first rudely shaken by Arthur Melville's *Audrey and her Goats*. Continental and home opinions were startled, and in a measure convinced that a new school had arisen. The time and place to estimate the position and achievements of the Glasgow School of Painters are not now and here, but it may be affirmed that the action and accomplishment of the daring group of individualists who, coming under the influence of French and Dutch contemporary Art, led a revolt against the conventions, hastened, if they did not altogether bring about, the Modern Scottish Renaissance which has extended to all the ramifications and developments of Art.

But the group is by no means all-embracing; outside the charmed sphere of influence there

are to be found painters of equally strong individuality, working out art theories and problems on dissimilar lines, and arriving at conclusions no less interesting and striking.

Notable amongst these stands William Wells, an artist claiming attention from every point of view, whether we take his past with its struggles, his present with its brilliant achievements, or his future with its promise of even greater things. By birth, rather than by training, Wells is a Scot, unless the rough-and-tumble beginnings of an industrial career count much in the determination of an artist's nationality. Hume, the composer of the music associated with Burns' "Afton Water," was wont to jot down musical bars on the back of discarded sheets of sandpaper, while working at the carver's bench. Wells may have made his first artistic jottings during the Glasgow decorator's dinner hour.

His first serious study in art was at the Slade



"THE PIGEON TOWER, KENTRAUGH, ISLE OF MAN" (WATER-COLOUR)  
(In the collection of Arthur Kay, Esq.).

BY WILLIAM WELLS



"HARBOUR WITH BRIDGE, CASTLETOWN" (WATER-COLOUR)  
(In the collection of Arthur Kay, Esq.)

BY WILLIAM WELLS

Schools, where he came under the influence of the Visiting Professors of twenty years ago. Two decades earlier London students had been caught in a cross-current of criticism, and a group of forty found the greatest difficulty in reconciling the different methods of the eminent Visiting Masters. Wells, however, was more fortunate, and, from London, where he was thoroughly grounded in draughtsmanship—a preliminary too often neglected by the modern men—he proceeded to Sydney, where for five years, as a Member, he studied at the New South Wales Art Society's Rooms, all the time working hard at the figure. The Society was then subsidised by the Government, a member was elected Master, and any artist was free to criticise.

Those were Bohemian days, with all the freedom and vigour of young colonialism, at times lit by the flash of genius from such a brilliant member as



"SUNLIGHT AND SHADOW" (OIL)  
(In the possession of J. Howden Hume, Esq.)

BY WILLIAM WELLS





"THE BRACKEN HILL" (OIL)

BY WILLIAM WELLS

Phil May, then doing some of his best work in "Lightning Sketches" at the Society's "Smokers," for the *Sydney Bulletin*.

Back in the Old World again, study at Paris followed, and in rural France, where the artist grappled with atmospheric phenomena in a manner unknown at the schools.

With such probationary training Wells returned to his native city, Glasgow, in all the confident assurance of youth, to prove the fallacy of the accepted belief that "a prophet is not without honour save in his own country." He did not at once prove it, for the public at first withheld the honour, and at an age when a man's career should be fully determined, Wells could not sell a picture, and all his special training seemed to count for nothing.

There followed a period of introspection and a mood that bordered on despair, the upshot being a determination to put aside the easel and seek a career in some more promising direction.

Whatever may have been in the mind of the

young artist then, he blames not the public now; nay, with the modesty of genius, he applauds the discrimination that prompted the rejection of his half-considered reflections of Nature's changeful moods.

A chance acquaintance and one of those sudden impulses that change the current of a man's life, decided a career for Wells, and we next find him entering on a seven years' term as scenic artist at Preston. Strenuous, unintermittent toil lay ahead, close application during every hour of the day. Scenes must be got ready for productions, obligations kept, ambitions suppressed, while a big brush was used industriously, all in the interests of ways and means. And all the time, no coquetting with the old love Art, no painting of pictures, no visiting of exhibitions, no share in the happiness of that art world from which the artist was completely cut off.

But the period in the wilderness was merely a temporary burial of the young artist's hopes and ambitions; during that time he was taught the-



"GANZEY BAY" (OIL)

(In the possession of W. B. Lang, Esq.)

BY WILLIAM WELLS

power of application, and when, with modest enough savings, he took a six months' holiday in pastoral solitude, the old love returned, and with a mind fresh and open he began again that close communion with Nature which his temperament craved for. The success of Wells when he resumed painting was as sudden as that of Méryon when he took up etching; the public was bewildered by his manner and method, by what seemed a new net to capture sunlight. But what appears sudden success on the part of an artist is really the fruition of slow growth. Sometimes it is accompanied by an element of danger; the full cup is difficult to carry. In the case of Wells the demands made seemed likely to interfere with his production by forcing it, for during the five years that followed his release from scenic art, his painting time was limited to the Spring and Summer months, the remainder of the year being demanded by a series of phenomenally successful "one-man shows."

Hence we have no studies from him of the rich tints of late autumn or the grey tones of winter,

which his individualistic treatment would invest with fresh interest and charm.

What might have narrowed the outlook of some, broadened that of Wells, for he does not attempt to deny that his scenic experience quickened his sense of distance and taught him to avoid the niggling so fatal to broad effect.

He loves a level plain, with far-receding horizon, and overhead a vast space of cloud-flecked sky, and he can impress on the narrowest limit of canvas immeasurable distance, as Constable could indicate the beauty of level fields by a single stroke of the brush.

But his variety of subject shows that Wells is no one-idea man. *The Bracken Hill* is quite another composition, with sharp contrast between foreground and sky, no middle-distance, while the figure is the centre of interest. There is no experimentalism in the Wells' figures, no apology for their intrusion, no indecision on the part of the artist as to their right to be there; they are spontaneous presentments, as much a necessary part of the picture as the foreground; they are so



*William Wells, R.B.A.*

unmistakably human, so real, so full of interest, in red shawl, black gown, lilac bonnet, or white apron; so earnest in occupation, so wistful in contemplation, with face in shadow under broad sun-bonnet; and the lucent atmosphere is all about and around them, so that the Modern School theory of interest not being divided between landscape and figures is refuted.

Sunlight fascinates the artist, he renders it with a clearness so startling as to wean even contemporary artists from a predilection for the grey dull humidity so monotonously characteristic of a certain type of Scottish landscape art.

He has instinctive composition, is happy in subject, unerring in draughtsmanship; his work is luminous, decisive, tender, poetic, with interest carried to every inch of canvas; clear in shadow as in sunshine—mark the drawing in *Harbour, with Bridge, Castletown*, the facial anatomical emphasis in *The Pilot's Lass*, and the pearly quality in the beautiful drawing, *Mussel Picking*.

Some day Wells may find his way to the thronged haunts of men and give studies of streets and

interiors like those of the great Dutchmen. Then shall we see the modern idea of how to paint a light-filled room, or a street broken with sunshine and shadow, such as Orpen and Nicholson are attempting, and may one day master. But, temperamentally, Wells is nervous and can concentrate only in rural solitude, or among the simple fisher-folk in his favourite Lancashire hamlets, or by "The Lune," where the monks of Chester for centuries enjoyed the right to fish; or in the sunny seclusion of Manxland, where every variety of subject attractive to the painter is to be found, except the loch, so typical of Scottish sketching grounds.

Wells is not deterred by problems; *Mussel Picking*, *A Breeze*, *Ganzey Bay*, *Marguerites*, are all in the artist's familiar vein, but *The Hackett* presented difficulties which, in his modest way of putting it, have been but partly overcome.

William Wells has the habit of self-absorption; he would vary his subject by tree study, so he seeks to know all that Rousseau and Corot can teach concerning massed foliage; but when he abandons



"MARGUERITES" (OIL)

(In the possession of J. Howden Hume, Esq.)

BY WILLIAM WELLS



(In the Collection of  
Arthur Kay, Esq.)

"MUSSEL PICKING." FROM A WATER-  
COLOUR DRAWING BY WILLIAM WELLS.





theory for practice and sits in front of the spreading branches, he thinks only of the case presented, and renders the tree in truly individualistic fashion. He has not pursued this side of his art sufficiently far to be on absolutely sure ground; the lesson of Preston will carry him farther.

However interesting Wells may be in his larger work, it is in his drawings that he seems more fully to reveal himself. The method is unique, the medium somewhat unusual, but the results, in such drawings as *The Pigeon Tower, Kenetraugh, Isle of Man; Harbour, with Bridge, Castletown*; and *The Old Garden*, which was reproduced in facsimile colours in the January issue of *THE STUDIO*, reveal such a combination of strength and tenderness, such architectural charm, such poetic quality, as to at once suggest the inimitable. Wells is an artist who paints because he must paint, just as the true poet sings because he has a song to sing. He has already done work which he will not easily excel, yet he is but on the threshold of a great career. He seeks

to understand Nature's secrets, and to interpret them wisely; and whether his work appears in public or private exhibitions, it is the centre of interest for all true lovers of art. A consistent rather than a rapid worker, his production falls short of demand. Few extraneous interests appeal to him, closely wedded as he is to his beloved Art for which he suffered and waited while his goddess was coy.

The Scottish Modern Arts Association was fortunate last year in securing the artist's large canvas, *A Lancashire Fishing Village*; this work, of which a reproduction has already been given in *THE STUDIO* (see May number, 1909, p. 317), was shown at the exhibition of the Glasgow Royal Institute of the Fine Arts, where it was the sensation of the year. By the prescience of a discriminating member of the executive, it was purchased before the public opening day.

The Oldham Corporation have in their permanent collection *Home across the Sands*; but the most varied and typical selection of the artist's works in public or private collections, is that in the



"THE HACKETT" (OIL)

(In the possession of Jas. Howden, Esq.)

BY WILLIAM WELLS





"THE PILOT'S LASS." FROM THE OIL  
PAINTING BY WILLIAM WELLS

*(In the collection of Arthur Kay, Esq.)*



"FISH IN THE BAY" (OIL)

*(The property of John Kirkland, Esq.)*

BY WILLIAM WELLS

possession of Mr. Arthur Kay, whose well-known predilection for the Old Masters, particularly of the Dutch and Flemish schools, makes this appreciation all the more striking.

J. T.

**T**HE DEUTSCHER KÜNSTLER-  
BUND'S EXHIBITION OF  
GRAPHIC ART AT HAMBURG.  
BY PROF. W. SCHÖLERMANN.

THE Union of Artists known as the Deutscher Künstlerbund is virtually an organisation of independent art workers, old and young, whose common aim is to stimulate and foster individual expression in the diverse phases of art practised by its adherents, for, recognising the essential kinship—a kinship arising from a common parentage—of what are usually designated the "fine" arts of painting, sculpture, etc., and the arts of design, the Bund endeavours to encourage all modes of genuine artistic talent. This year, however, instead of hold-

ing one comprehensive exhibition of the work of its members, it has deemed it expedient to try the experiment of having two, the one set apart for paintings being held at Darmstadt, as the centre of advanced principles in modern art, and the other, devoted to the "graphic" arts, comprising drawings of various species, etchings, wood engravings and lithographs, being held at Hamburg, where a keen and growing interest in works of this character is being shown by collectors and others.

In both of these displays there is no doubt much creditable work, but a closer scrutiny proves that in one respect certainly that brought together in Commeter's Galleries at Hamburg is the more interesting. Here the younger men seem to be steadily advancing, while at Darmstadt (where, by the way, the plastic and applied arts are also represented, though not on a large scale) they are conspicuous not indeed by their absence, but by the absence of that freshness and vigour which go far to redeem the shortcomings of youthful self-



## *The Deutscher Künstlerbund*

confidence. Still, taking everything into account, both collections are significant tokens of progress in the pictorial art of the present day, and though it is my intention to speak in this article chiefly of the "graphic" section, from which the illustrations are taken, I should like to allude briefly to a few of the more important pictures gathered together at Darmstadt in the fine building designed by the late Josef Olbrich, and erected on the Mathildenhöhe, where with its unfinished rectangular tower it overlooks the town.

Count von Kalckreuth, the President of the Künstlerbund, is represented by an excellent portrait of a lady and two landscapes. Max Liebermann's portrait of himself shows him at his best. Fritz Mackenson, Professor and Director-designate of the Kunsthochschule at Weimar, sends a most characteristic study of a mother and child belonging to that race of Lowland Saxon peasantry who beneath a rough and unattractive exterior often conceal very fine traits, and who seem to remain the same in habits and customs as their forefathers were generations back. Then there is a picture of a family group assembled in a meadow by Karl Bantzer, so well known as a

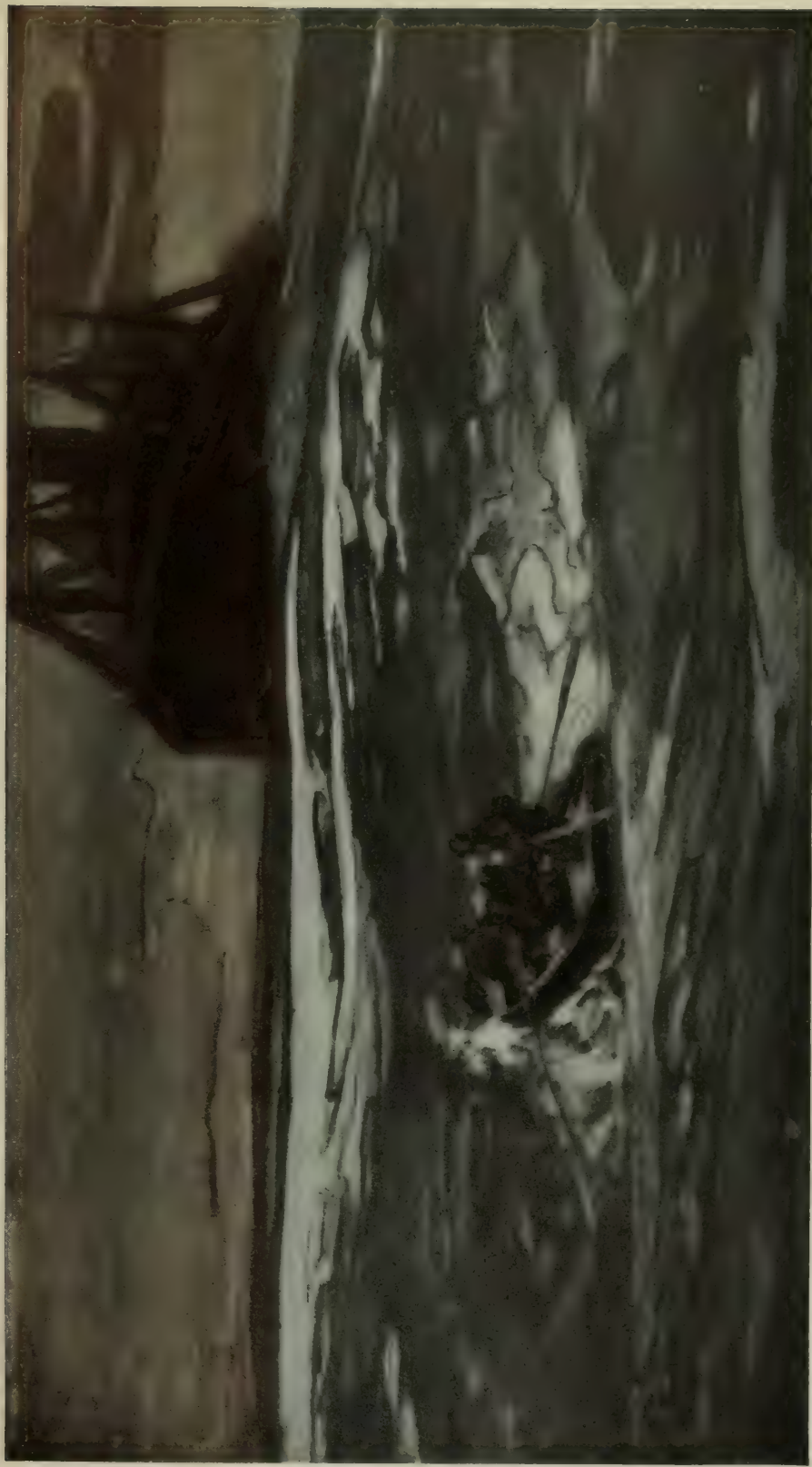
painter of old Hessian types, a landscape with cows by Bergmann, a portrait of an officer of the Prussian Guards by Breyer, excellent in its colour scheme of scarlet and grey, a subdued but powerful portrait of a young painter by E. Buchwald-Zinnwald, and a deep-toned self-portrait by Wilhelm Laage, a former disciple of the president. I must also mention Adolph Münzer's study of a nude female before a mirror, very fine in its tonal quality, and a picture by Arthur Illies, in which this observant artist portrays the business men of Hamburg going to their offices along the embankment of the Alster.

I pass now to the exhibition at Hamburg, where, as I have said, the younger men make such a promising display. The general level of the work here is undoubtedly high, and the probable explanation is that the graphic medium seems best adapted to favour the free untrammelled development of present-day individualism in art. Drawing is more or less an abstract process in the interpretation of actuality, and the methods and technique of chromo-xylography, colour etching, lithography, and monotyping, which have undergone a marked revival during the last decade, offer in comparison



"IN HAMBURG HARBOUR" (CHARCOAL DRAWING)

BY CARLOS GRETHE



"THE PILOT GOING ABOARD." FROM  
A LITHOGRAPH BY CARLOS GRETHE.







"SQUALLY WEATHER" (LITHOGRAPH)

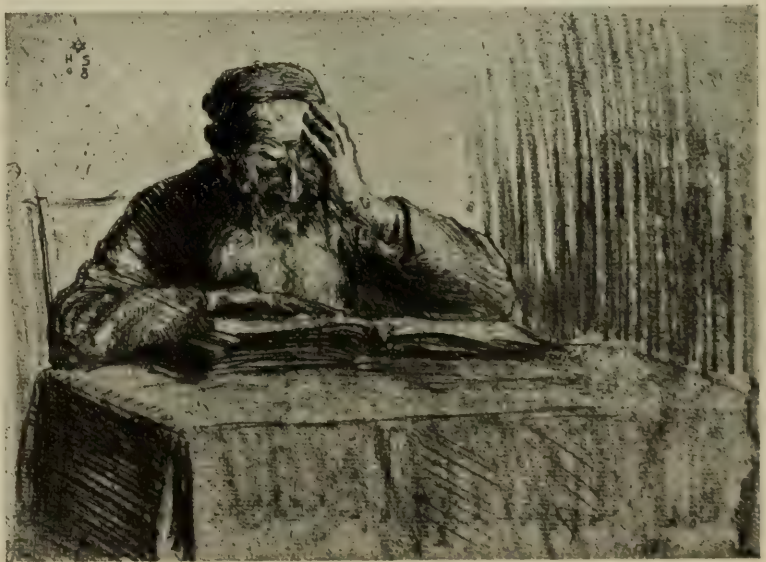
BY CARLOS GRETHE

with other modes of expression the least hindrance to impulsive composition. Further, most of the various graphic processes imply a certain orderliness of arrangement and grouping, so that it is permissible to say that in the cultivation of the graphic arts at the present day is to be found a favourable incentive to the formation of style.

The feeling of satisfaction which, as Count Kalckreuth remarked in his speech on the occasion of the opening of the exhibition at Hamburg, had materially lightened the heavy task of the jury, will be shared by all who examine the nine hundred works assembled at these galleries, representing a selection from some 3,000 works submitted to the jury. The arrangement of the exhibits in the well-lighted rooms at Com-meter's is in all respects excellent, and thus a fresh opportunity is afforded the art lovers and collectors of Germany's greatest port, who have in these latter years shown an ever-increasing interest in the work of

living artists, of making a judicious investment in things of worth.

In the first room we come upon Max Klinger's four large engraved plates forming the second part of a series bearing the general title "*Vom Tode*" (Of Death), these four representing *The Philosopher*, *The Ruler*, *War*, and *Longing*. Hans Olde sends an etched portrait of the Jena philosopher, Rudolf Eucken, and another distinguished personage is



"A STUDENT OF THE TALMUD" (ETCHING)

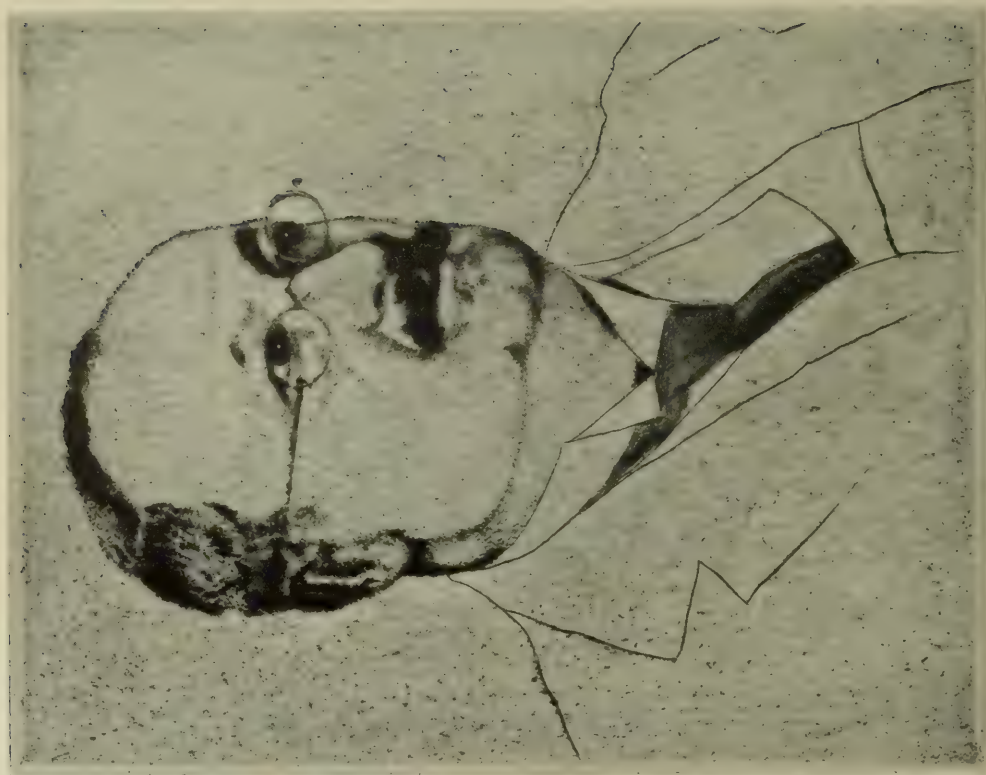
BY HERMANN STRUCK





PORTRAIT OF HERMANN BAHR (MEZZOTINT)

BY EMIL ORLIK



ETCHED PORTRAIT

BY FRITZ LEDESER

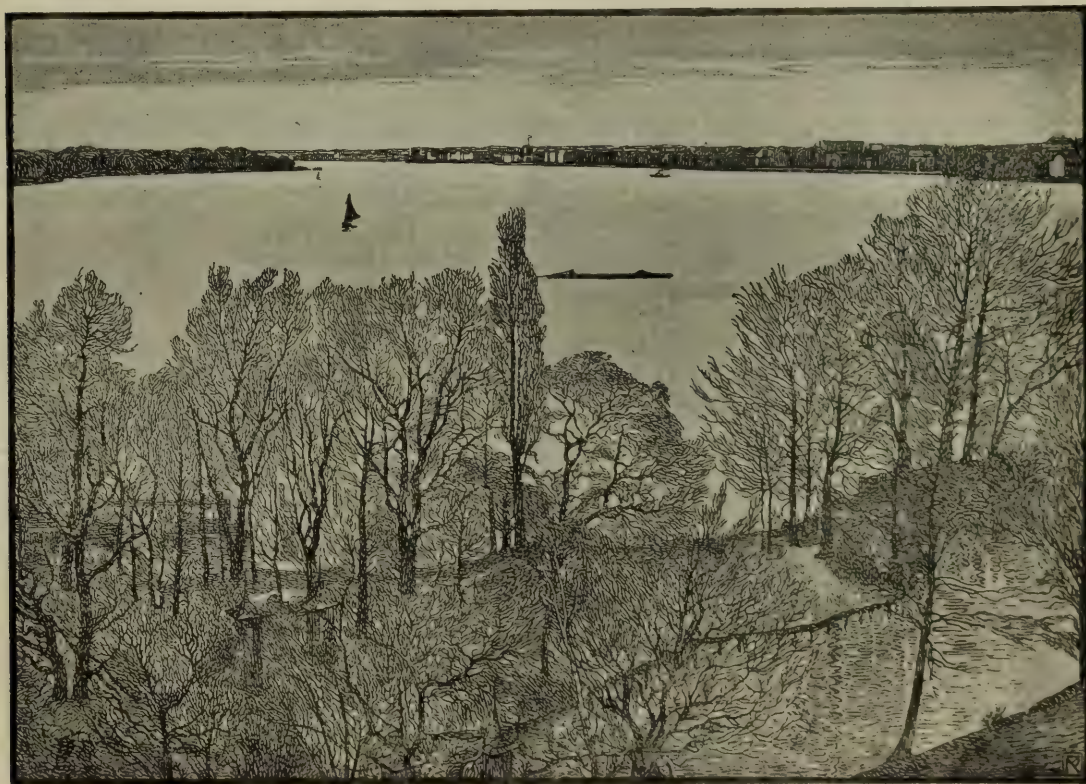


STUDY OF A HEAD (ETCHING)

BY EKKEHARD REUTER

presented in a masterly dry-point etching of Dr. Wilhelm Bode, by Max Liebermann, who also sends a characteristic portrait of Pastor Naumann, of notoriety as a politician as well as a churchman. Count Leopold von Kalckreuth exhibited an etched portrait of himself recently done, in which we see him as an etcher at work in his shirt-sleeves, with the plate resting on his knees—an etching which is charming in its homely simplicity. He also sends an etching called *Anglers at the "Alte Liebe" in Cuxhaven*—"Alte Liebe" (Old Love) being a nick-name for the landing pier at this place—and a portrait drawing of his daughter.

Carlos Grethe, a Hamburger who has South American blood in his veins, is *par excellence* a painter of the sea and its poetry. On canvas and on stone, in a style at once broad and distinguished, he gives expression to the moods of the mighty deep as they strike him at the moment. That he has imbibed the



"THE ALSTER NEAR HAMBURG" (WOOD ENGRAVING)

BY REINHOLD KLAUS



## The Deutscher Künstlerbund

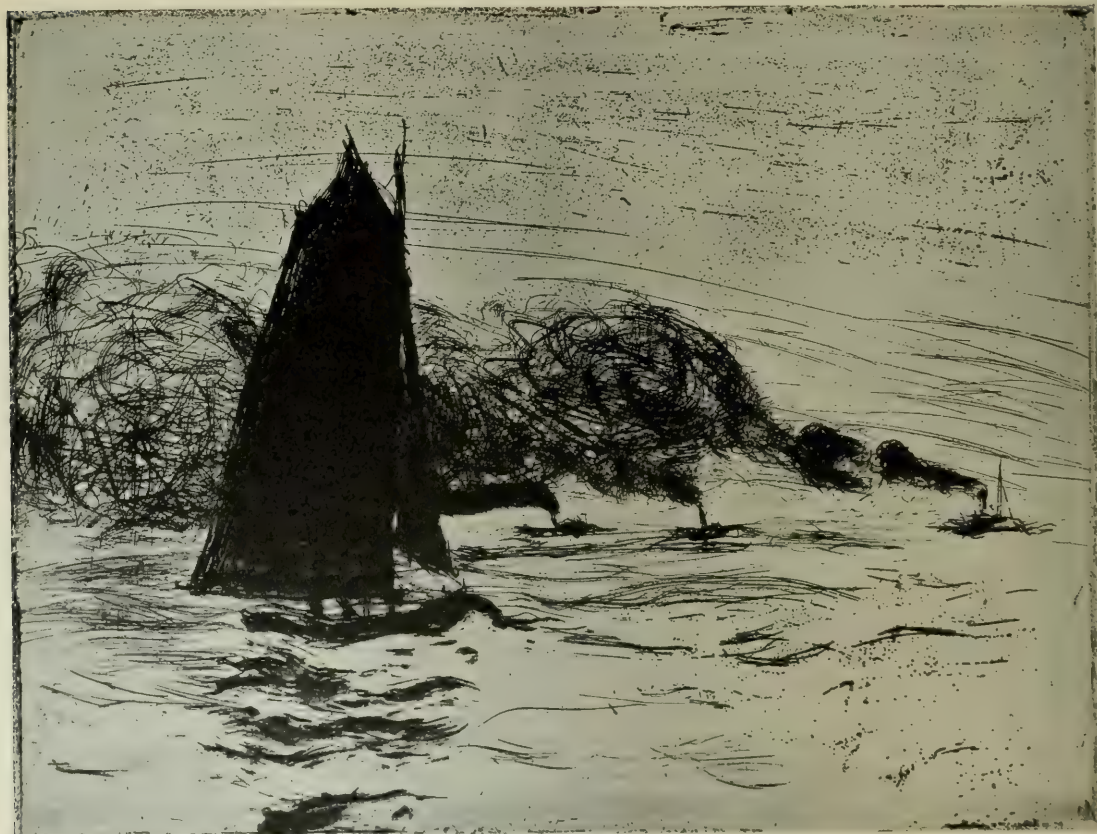
true flavour of the sea is shown by such lithographs as the two now reproduced—*The Pilot going Aboard*, which admirably renders the colours of the original, and *Squally Weather* on p. 279. Characteristic also is the harbour scene drawn in charcoal.

Reinhold Klaus has chosen for the subject of a wood-engraving the great basin of the outer Alster near Hamburg, in which the distant horizon effectively emphasizes the breadth of this expanse of water. Emil Nolde is another whose fascination is in the water, and he, like Grethe, though with different means, strives to register the aspect of water and atmosphere on the North Sea at the passing moment. For this purpose he avails himself only of the contrast of black-and-white on the copper plate, which he etches in a loose, sketchy manner, which gives scope for unexpected results and often leads to very striking effects. Thus in his *Sail and Steam* the method serves well to render those dark clouds of smoke puffed forth from the funnels of the steamers and borne away on the breeze. An almost humorous effect is attained by

Walter Klemm in his black-and-white wood-engraving, *The Bridge*, with its procession of foot passengers fortified with waterproofs and umbrellas against the rain.

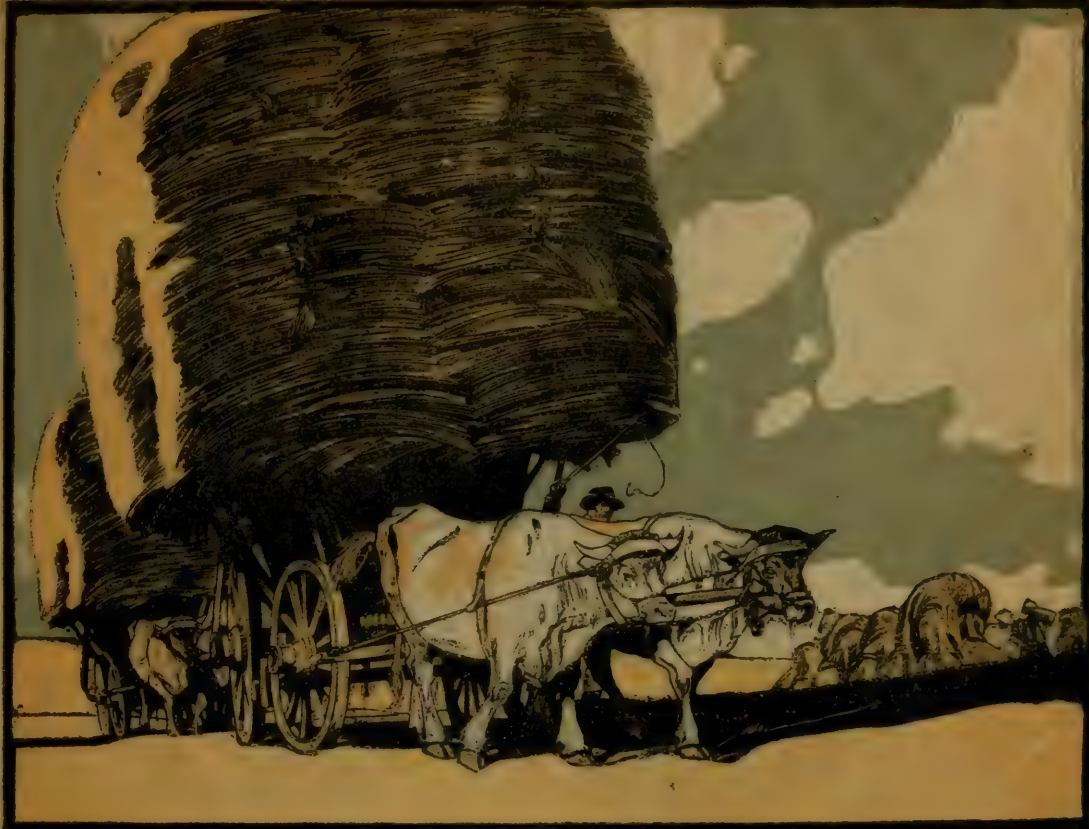
Amongst the figure subjects are several that call for special mention, notably Emil Orlik's portrait of the Viennese author and playwright, *Hermann Bahr* (p. 280), an exceedingly fine character study executed by the mezzotint process—"Schabkunstmanier," as it is called by German artists; also Fritz Lederer's portrait of a gentleman in spectacles (p. 280); Hermann Struck's lithograph, *A Student of the Talmud* (p. 279), and an etched study of a young man's head by Ekkehard Reuter (p. 281).

Hans Volkert is represented at this display by a series of etched compositions suggested by Ruskin's "Seven Lamps." These etchings are symbolic interpretations of the superscriptions to the chapters of this famous work on Gothic architecture, such as *The Lamp of Power*, *The Lamp of Obedience*, *The Lamp of Sacrifice*, and *The Lamp of Life*, in which the artist has sought to give utter-



"SAIL AND STEAM" (ETCHING)

BY EMIL NOLDE



"HARVEST" FROM A  
WOOD ENGRAVING  
BY O. R. BOSSERT.







"THE BRIDGE" (WOOD ENGRAVING)

BY WALTER KLEMM

ance to his respect for the ethical ideas of the great English writer and the inspiration he has derived from the work.

Among the younger men who have made a favourable appearance at this exhibition in Hamburg I must name, first, the winner of the prize founded by Klinger in connection with the Villa Romana Stiftung, Florence—Hans Meid, of Berlin, who had several other young competitors with him in the final selection. His style of etching is very free, and by making a succession of light strokes on the plate he seems to suggest rather than actually delineate the forms and lines of clothing, limbs, hair; but though the effect is distinctly charming, there is an air of precocity about this sketchy, instantaneous method which may be fraught with peril, and one who begins in this way ought to be on his guard. For such a student, now just on the threshold of his career, a salutary corrective influence should be forthcoming in the works of the great masters at Florence.

Carl Moser, of Bozen, is a *homo novus* on this occasion, and created a pleasant impression with his wood-engravings in colour, which are thoroughly

wholesome in the best sense; his line is broad and sure, his prints are not overcrowded with detail, all unessential elements being eschewed, and the colour fresh and invigorating. Then there are Joseph Uhl, Erich Wolfsfeld (a pupil of Greiners), Adolf Eckener, Georg Greve (Lindau), Amandus Faure, Georg Tappert, Willy Belling, Wilhelm Mann, Wilhelm Gallhof, H. Zille, Edwin Scharff, Dagmar Hooge, and last but not least, O. R. Bossert, whose coloured wood-engraving, *Harvest*, is here given in reduced facsimile. Worthy of mention also is his large etching, *After Work*, showing three sturdy figures of earnest men from the working classes, without a ray of humour to relieve the grim seriousness written on their faces.

Experience teaches that the collection of works of art, provided it is prompted by genuine love of art, is of inestimable value to a nation as an agent for good and an antidote to purely materialistic tendencies, and these exhibitions of the Union of German Artists, giving due attention as they do to the rising generation, have therefore a claim upon those who have the best interests of the nation at heart.

W. S.



## *Japanese Art and Artists of To-day.—II. Ceramic Artists*

### JAPANESE ART AND ARTISTS OF TO-DAY.—II. CERAMIC ARTISTS. BY H SHUGIO.

JAPAN is as full of potters now as it has been since the very early days, and we have more pottery kilns in Japan to-day than we ever had before the restoration, owing to the increased demands both at home and abroad. Of course, the present larger production of pottery in Japan has given us some wares which we do not admire at all, but there are many potters now among us whose works are as artistic as those of the best potters of the good old days, when we were enjoying the quiet and peaceful national existence, without any international disturbances.

We hear now and then some complaints about our modern ceramic productions, but if we carefully study and look into the present condition of our ceramic art, we may realize the fact that the average is not at all inferior to that of any period, and there are many potters now who are just as good as any older ceramic artists. We may not hope to have a Kakiyemon, a Ninsei or Riozen with us, but we have great potters such as Kozan,

Seifu and Kato, whose works are very artistic and skilful.

Miyagawa Kozan, of the famous Makudsu kiln at Ota, Yokohama, is the ninth of the famous Makudsu potters, and undoubtedly he is the greatest living ceramic artist we have to-day in Japan. He is now an old man of three score and ten, but he is still active and turns out many beautiful pieces of porcelain and pottery. He has been very successful in reproducing many old Chinese glazes, and some of his copies of old Chinese porcelain are wonderful. They would pass for the genuine old Chinese if they were not marked with his own name. He is one of the Imperial Court artists, and he was honoured by our Emperor with the decoration of green ribbon some years ago. He is personally a charming man, and is exceedingly artistic in his taste and very refined in his art. His son, Hanzan, also a very good potter, has brought over a few of his father's pieces to the Japan-British Exhibition, and some of them are displayed in the Fine Art Palace and others in the industrial section. Out of many of Kozan's pieces a few have been selected for illustration here, and I am sure they will more



WORKING STUDIO OF YABU MEIZAN, OSAKA

## *Japanese Art and Artists of To-day.—II. Ceramic Artists*

than prove what I have said about this great living potter of Japan. Of the two vases shown on this page one is a beautiful specimen of his blue and white porcelain. It is a perfect piece both artistically and technically, very simple in line, and classic in shape, and quite artistic in the design of the matchless chrysanthemums, the pride of our country. The other vase is a very interesting example of his transmutation glazes of dark

Seifu of Gojozaka, Kioto, enjoys a wide reputation as one of our greatest living potters, and he has a host of admirers among us. He is a few years younger than Kozan, but having been in poor health for some years past, he has not produced so many pieces as his admirers would like to have. He is a pupil of the second Dohachi, but he is greater than his master. He is a man of very refined taste. His small incense-burner (p 288) is a piece of graceful form, decorated with



VASE BY MIYAGAWA KOZAN  
OF YOKOHAMA



VASE DECORATED BY  
YABU MEIZAN



brown with beautifully crystallized spots all over it. The next vase illustrated (p. 288) is a highly interesting specimen and at the same time a

delicately carved chrysanthemums and covered with a very faint cherry colour glaze. Seifu is especially noted for his beautiful celadon glaze, and no potter in Japan can rival him in this respect.

Kato Tomotaro or Toju of Tokio has turned out many beautiful pieces of porcelain,

very remarkable work, which required rare skill to produce. It is decorated with the lotus flowers and water carved under the glaze and covered with celadon and white glazes, very difficult to bring out so successfully. The last vase illustrated, with its variegated transmutation glaze and red and green specks, is another of Kozan's masterpieces.



BLUE AND WHITE PORCELAIN VASE BY MIYAGAWA  
KOZAN OF YOKOHAMA



but he is not quite as artistic in his effects as either Kozan or Seifu. He is famous among us



## Japanese Art and Artists of To-day.—II. Ceramic Artists



VASE MADE BY MIYAGAWA KOZAN  
OF YOKOHAMA

not work much at present. He is a man of very gentle manners and of refined tastes. He came over to London this summer as one of the directors of the Osaka Exhibitors' Union, and brought over



VASE MADE BY MIYAGAWA  
KOZAN OF YOKOHAMA

as the inventor of a special shade of red known as Katoko, after his family name, and on many of his pieces we see this colour produced.

Yabu Meizan of Osaka, is also one of our great potters, or rather a great ceramic decorator. He is a little over sixty and does

with him his decorated works for the exhibition. The interior of his studio in Osaka showing his pupils hard at work in decorating pottery, is illustrated on p. 286 and the vase shown on page 287 is a piece decorated by Meizan. It is very delicately painted and the design is quite artistic, a bird watching for a chance to catch the spider in his web on the cherry tree. The drawing and colouring are both quite charming.

Miura Chikusen of Kioto, who studied the ceramic art under the third Dohachi, is especially famous for his blue-and-white porcelain. He is a literary man besides

being a potter, and published a commentary on Chinese Ceramics a few years ago. He is a good talker, and a very interesting person to have a chat with about porcelain and pottery. Two examples of his works which are shown at the exhibition, are here reproduced (pages 288, 291). In these pieces, a vase and a bowl, he has intro-



INCENSE BURNER MADE BY SEIFU YOHEI OF KIOTO

duced an inlay of coral and stones. The effect is quite delightful, and I think there will be many who will be favourably impressed by these two novel pieces of Japanese porcelain.

Shimidsu Rokubei, of Kioto, is the fourth of this family of potters, and though still a comparatively young man, is one of the most promising potters of that city. His father, the third Rokubei, was a great potter of his day, and his works are greatly admired by our collectors. Rokubei is represented in our fine art sec-



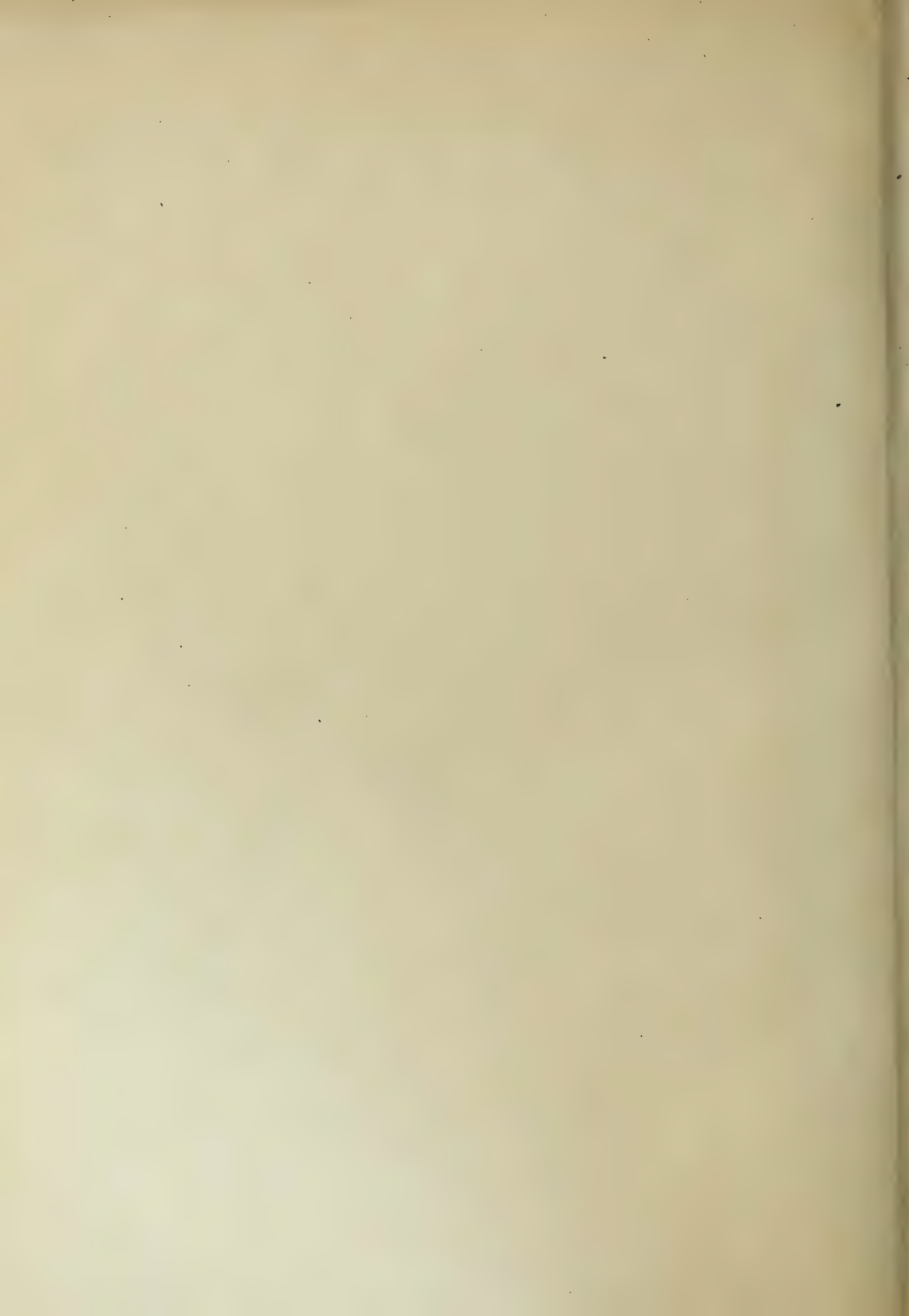
VASE MADE BY MIURA  
CHIKUSEN OF KIOTO

監行平  
製永安

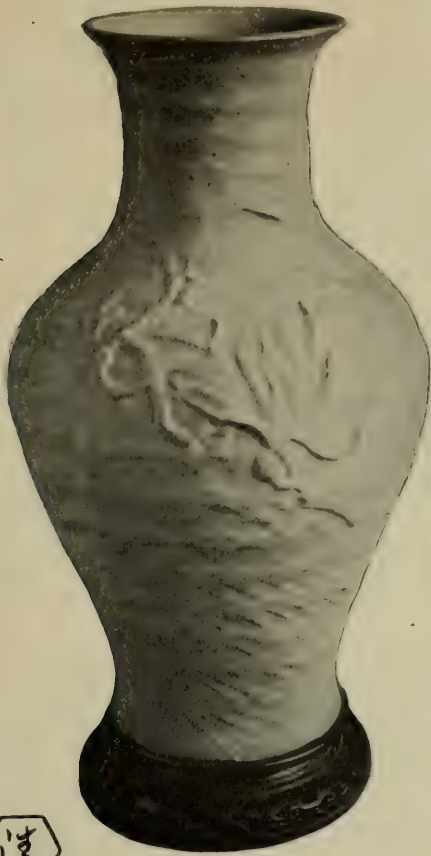


1997





## *Japanese Art and Artists of To-day.—II. Ceramic Artists*



VASE MADE BY SHIMIDSU  
ROKUBEI OF KIOTO

is one of the rising young potters of Japan, and he has already given us some artistic pieces. The vase illustrated (page 292) is quite good in shape, and artistic in treatment, though the design is a very common one of our peerless Mount Fuji.

Kawamura Seizan, of Kioto, is another promising young



PLATE MADE BY KINKOZAN SOBEI OF KIOTO

tion by a vase of the dull green glaze decorated with a magnolia carved under the glaze (see above).

Kinkozan Sobei, of Awata, Kioto, belongs to an old family of potters at Kioto, and turns out all kinds of pottery and porcelain, being, in fact, one of the largest manufacturers in Japan. The name of Kinkozan is very widely known both at home and abroad. He is a very active young man, and takes a strong interest in public affairs. The most satisfactory as well as artistic example of Kinkozan's works in the exhibition is the plate here illustrated. It is decorated with a design of flowers in a basket painted under glaze in colours, and it is very boldly done.

Okumura Shozan, of Kioto,

potter, and some of his works are quite good. The vase with plum blossom decoration (page 292) is a good specimen of his work.

Kichiji Watano, who has his factory in Kutani and his business house in Yokohama, is one of the Kutani potters who were instrumental in reviving the famous green Kutani



BOWL MADE BY MIURA CHIKUSEN OF KIOTO



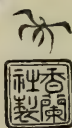
## Japanese Art and Artists of To-day.—II.—Ceramic Artists

ware, very much admired by our collectors. He has sent several specimens of his works to London this summer, among which there are two pieces worthy of our special attention. One of them is a vase (page 293) decorated after Yunglo style in gold and silver over the dull red glaze. The other vase, reproduced in colour (p. 289), is of the green Kutani style decorated with a landscape design in colours, painted after the famous Morikage style, and it is very beautifully executed.

Koransha, a great porcelain factory of Arita, in Hizen, established by the father of the present head of the company, turns out many artistic pieces of porcelain. Fukagawa Yeizayemon, the head of that company, is a very



VASE MADE BY FUKAGAWA  
YEIZAYEMON, OF ARITA,  
HIZEN



able successor to his father, who was not only a good potter, but a most cultivated man; and he has increased his father's business very largely by gathering round him many good designers and potters. The vase illustrated on this page is a beautiful specimen of Imari or Arita porcelain decorated with a design of ferns in blue under the glaze and gold over the glaze. Chuji, a younger brother of the head of Koransha, is now working independently, and he often produces artistic porcelain. There are numerous

porcelain factories and potters in Arita, the greatest porcelain centre of Japan, as it has been always since porcelain was made in Japan.

Masataro Keida, of Kagoshima, Satsuma, is the foremost potter at present in that province, and he produces really very artistic pieces, almost as good as the good old Satsuma pieces so much admired both in Japan and Europe. His delicately pierced works are extremely fine, and very beautifully executed. They are usually of good shapes, and often perfect in workmanship. The vase with the elephant's head handles, decorated with the design of chrysanthemums and painted in gold and colours over the beautifully crackled creamy glaze (page 293), is a good piece made by Keida. The Incense-burner



VASE MADE BY OKUMURA SHOZAN OF KIOTO



VASE MADE BY KAWAMURA  
SEIZAN OF KIOTO



## Japanese Art and Artists of To-day.—II. Ceramic Artists



INCENSE BURNER BY MASATARO  
KEIDA OF KAGOSHIMA, SATSUMA

those already named there are many other good and artistic potters who have sent their works to the present exhibition, but the lack of space and time does not allow me to speak of them as fully as I should like and as their merits

ornamented by fine carving, and the vase with the dragon ears (below), decorated with fine carving and gold and enamel painting over the glaze, are other examples of the work of this talented artist.

In addition to

deserve, and I shall therefore only mention a few names which I cannot leave unmentioned before concluding this short notice of our ceramic artists: Matsumoto Sahei or Shoundo, of Kaga, one of the famous potters of Kutani; Horikawa Kozan and Kawamoto Hideo, of Tokio; Ito Tozan, Shofu Katei and Suwa Sozan, of Kioto; Mori and Hori, of Ise; Kato Sukusuke, Kato Shubei, Kato Monyemon, Kato Gosuke, and Kato Mitsutaro, of Owari; Nishiura Yendji and Ito Goroyemon, of Mino; Tashiro Seijizayemon, of Soma; Taniguchi Brothers, Ishino Riuzan, Shimidsu Bizen, and Ide Zentaro, of Kaga; Idsumo Kinzo, Nagaoka Sumiyemon and

Kawakami Fusaichi, of Idsumo; Sasaki Rokutaro, of Yehime; Hayakawa, Kamei, and Kabashima, of Chikuzen; Tsuji, Yuki-take, Aoki, Yamamoto, Tetsuka, and Imaidsumi, of Arita Hizen; Okabe, of Higo; Togo Jusho, Sameshima Kunseki, Kumamoto Kinji, and Uyeno Yai-chiro, of Kagoshima, Satsuma.

H. S.



VASES MADE BY MASATARO  
KEIDA OF KAGOSHIMA,  
SATSUMA



VASE MADE BY KICHIJI WATANO OF KUTANI, KAGA

薩  
摩  
廣  
田  
五



## *The National Competition of Schools of Art, 1910*



CREAM JUG AND SUGAR BOWL IN COPPER AND ENAMEL  
BY LILIAN MARY HARPER (ASTON MANOR)

### THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1910, AT SOUTH KENSINGTON.

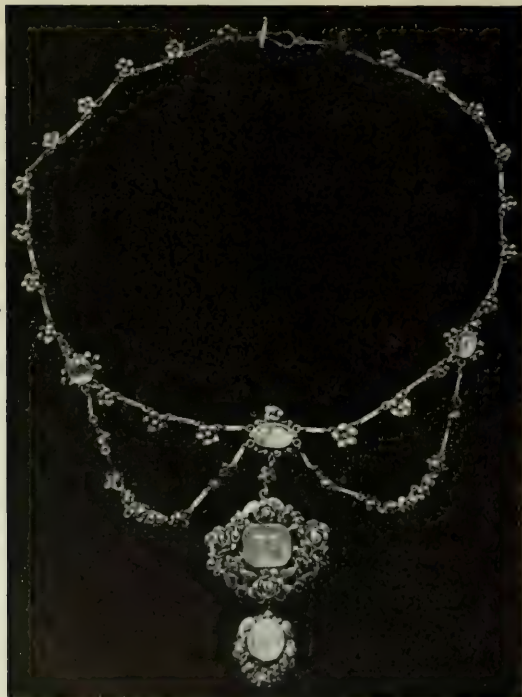
THIS year a peculiar interest attaches to the exhibition of the prize works in the National Art Competition for South Kensington and its methods are being subjected—not for the first time—to searching criticism. A Commission is sitting to enquire into the whole system of teaching at the Royal College of Art and the relations of the College with the provincial schools; and in a speech that has attracted considerable attention,

Mr. W. R. Colton, A.R.A., one of the examiners in the National Art Competition, has condemned the general policy of the Board of Education in its dealings with art. The prominence thus given to the question of art education has been enhanced by the criticisms in the press of the composition of the Commission, whose members are held by some to be insufficiently acquainted with the circumstances and the needs of provincial art schools.

In view of the increased public



ENAMELLED SILVER PENDANT SET WITH MOONSTONES  
AND EMERALDS  
BY EDWARD JOSEPH (CAMDEN SCHOOL, ISLINGTON)



ENAMELLED SILVER PENDANT SET WITH MOONSTONES  
AND EMERALDS  
BY EDWARD JOSEPH (CAMDEN SCHOOL, ISLINGTON)

attention thus drawn to the schools under the jurisdiction of the Board of Education, it was fortunate that the exhibition of the National Art Competition prize works at South Kensington last month should have been more than usually attractive. Some of the attractiveness was due, without doubt, to the exceptional ability shown in its arrangement; but after making due allowance for this, an examination of the work showed that in the department of the applied arts a commendably high level had been reached on this occasion.

This annual exhibition is worthy of inspection by a far larger public than that, composed chiefly of art teachers and students and their friends, which finds its way to the obscurely-placed "iron building" in which once again the National Art Competition works were shown. With the enormously increased

## The National Competition of Schools of Art, 1910



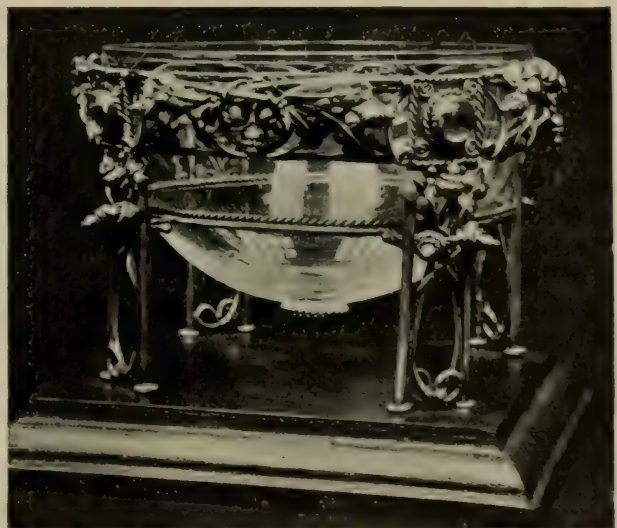
NECKLACE AND PENDANTS SET WITH STONES  
BY MARY A. GILFILLAN (CAMDEN SCHOOL, ISLINGTON)

space now at the command of the authorities it should surely be easy to make room in the Victoria and Albert Museum itself for an exhibition of such importance, and to include in it the works executed in the Royal College of Art, which at present are shown in the class rooms of the college—a position as out of the way for the average visitor as the “iron building” itself. Until a few years ago it was the custom to allow the College of Art students to take part in the National Art Competition, and their studies were shown with the rest. It was possible then to compare directly the work done in the parent college with that of the London and provincial branches, and no good reason has ever

been assigned for the change that destroyed the opportunity for a comparison so interesting and instructive. But in any case it is imperative that the National Art Competition works should be exhibited in some place that can be discovered by strangers without the aid of a special chart or map; and seeing that the chief if not the sole purpose for which the museum was instituted was to foster art education in this country, certainly the galleries of the museum are the most appropriate place in which to exhibit to the public the annual harvest garnered from the schools of the nation.

Among the enamels the work of Lilian Mary Harper, of Aston Manor School of Art, was distinguished for its charm of colour and for the harmonious relation of the enamel and the object that it decorates. Her copper and enamel sugar-bowl and cream-jug (p. 294), are in every way attractive. In this department Dublin no longer maintains its pre-eminence. The Irish students, whose enamels in some recent years ranked among the most distinguished objects in the competitions, seem to have lost the taste for those simple compositions and rich harmonies of colour that once characterised the best work from Dublin.

The bookbindings, considered collectively, were this year of average merit. A cover, singularly delicate in colour and design, for *The Garden Anthology*, by Eric Odger, of Islington (Camden) School of Art; another for a very large volume of *The History of English Literature*, in brown and gold, by Arthur F. Wright, of Camberwell School of Art; and a third in blue and gold, also by a



SILVER MOUNTED SUGAR BASIN SET WITH STONES  
BY ALICE SCOTT (BRADFORD)



## *The National Competition of Schools of Art, 1910*



VELLUM COVERED BOX

BY KATHLEEN MILLS (ARMSTRONG  
COLLEGE, NEWCASTLE-ON-TYNE)



DESIGN FOR DECORATION OF A BOX  
BY HELEN JACOBS (WEST HAM)

Camberwell student, Thomas Kent (see p. 300), are perhaps as good as any. But the most interesting thing in the group of book covers was by Mary G. Gibson, of Wolverhampton School of Art. This was a case for a Prayer-Book made in leather of very dark greenish-brown, with a handle of brown silk cord; and the same student showed with it a cover for the Prayer-Book itself (see p. 300). The exhibition contained several other good works of a different nature in leather, including a casket by Edith Stewart, and a music or address case by Alice Hirst-Smyth, both of Brighton School of Art; a circular frame with embossed design by Lorna K. Griffiths, of Birmingham (Margaret Street), and an embossed box with enamelled silver mounts by another student of the same school, Edith Tasker. The vellum-covered box by Kathleen Mills, of Armstrong College School of Art, Newcastle-on-Tyne (above), is also worthy of commendation.

Of work in painted and decorated wood there

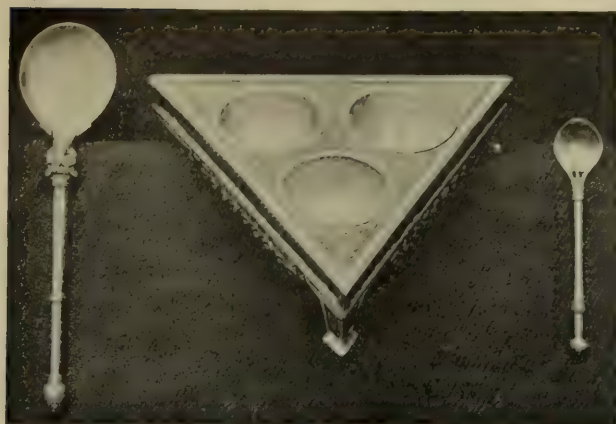
were several interesting examples. Among them may be mentioned the stained wood mirror-frame by Florence Gower, of Regent Street Polytechnic (p. 298); the designs by Gertrude de la Mare, of the same school, for an overmantel (p. 298), and for a writing-case of wood decorated with figures in gesso; and the painted box by Helen Jacobs, of West Ham School of Art. The wood carving was unremarkable except for the admirable finial for a bed-post, by William B. Binns, of Birmingham (Margaret Street), than which nothing better of its kind has been shown for some time in the National Competition (p. 298). The few

examples of furniture which figured in the exhibition do not call for particular comment.



BAG-MOUNT IN SILVER AND STEEL, DAMASCENED  
WITH GOLD. BY HENRY M. CAPNER (BIRMINGHAM,  
VITTORIA STREET)

## The National Competition of Schools of Art, 1910



SILVER SALT-CELLAR AND SPOONS  
BY ALFRED P. PEARCE (BIRMINGHAM, MARGARET STREET)



DESIGN FOR DAMASK TABLE CLOTH  
BY WILLIAM LILLEY (BELFAST)

In the department of metal work, gold and silver work, and jewellery, some of the best things shown this year were to be found. A remarkable degree of accomplishment was displayed in the gold bracelet by Alice M. Camwell of Birmingham (Margaret Street), with tiny alternating posies of foliage and flowers in enamel—a piece of work of great delicacy and one which well deserved the high award of a gold medal and the flattering comments bestowed upon it by the judges, Mr. Nelson Dawson, Mr. Alexander Fisher and Mr. T. Erat Harrison. Examples of precocious skill were the tasteful silver and enamel pendant set with moonstones and emeralds, and the

silver and enamel bracelet set with moonstones, shown by a boy of fourteen, Edward Joseph, of Islington (Camden) School of Art (see p. 294), and some excellent work in the same line was shown by another student of the same school, Mary A. Gilfillan (p. 295). The beauty of red coral, not recognised sufficiently by most jewellers, was exemplified by Constance Paine, of Bradford School of Art, in



POTTERY PLAQUE BY ETHEL WALL (OLDHAM)

a very successful pendant. Some of the smaller work in metal was full of charm. Among the examples calling for notice were the card case of



DESIGN FOR WALLPAPER BY HERBERT M. SMITH (BRADFORD)



## *The National Competition of Schools of Art, 1910*

Morecambe School of Art. From Dublin School of Art came a copper bowl with Assyrian figures in silver, by Mary Lynch; and Silas Paul, of Leeds School of Art, showed a steel casket which, if it displayed no particular originality, can yet be called a capital piece of workmanship. The same criticism applies to the church door-handle and lock-plate, by Frank Longbottom, of Bradford School of



CARVED WOOD  
FINIAL FOR A BED  
POST. BY WILLIAM  
E. BINNS (BIRMING-  
HAM, MARGARET  
STREET)

silver adorned with forget me-nots in blue enamel, by Carrie Copson, of Birmingham (Vittoria Street); the dainty silver sugar basin of clear glass set in a graceful framework of silver, by Alice Scott of Bradford School of Art (p. 295); the silver salt cellar and spoons (p. 297) by Alfred P. Pearce, of Birmingham (Margaret Street); and the very small silver tea caddy, by Robert J. Wilcock of



STAINED WOOD MIRROR FRAME  
BY FLORENCE GOWER (REGENT STREET POLYTECHNIC)



STAINED WOOD PANEL FOR OVERMANTEL  
BY GERTRUDE DE LA MARE (REGENT STREET POLYTECHNIC)



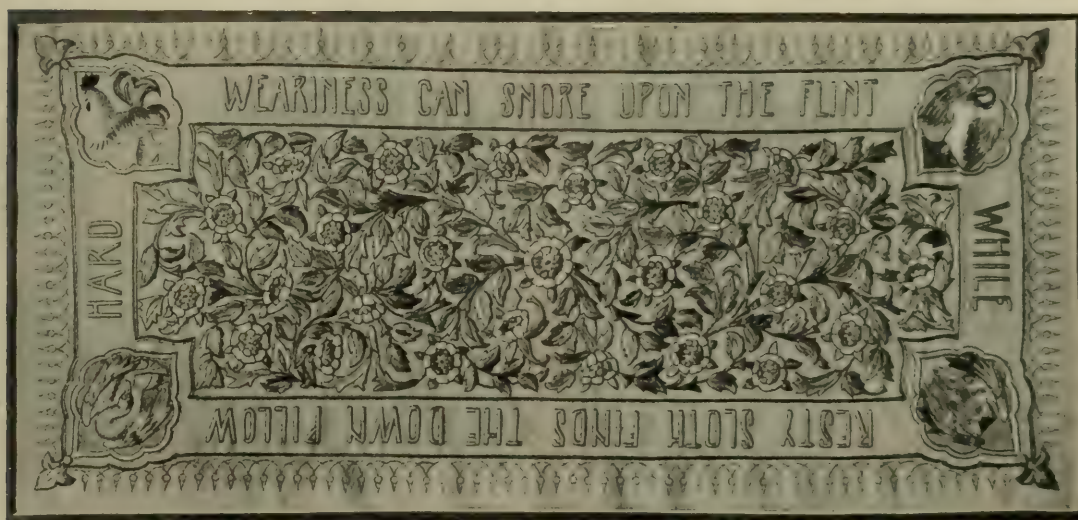
# *The National Competition of Schools of Art, 1910*



DESIGNS FOR END-PAPERS



BY WINIFRED COOK (WILLESDEN POLYTECHNIC)



EMBROIDERED CUSHION COVER

BY EVELINE QUANTON (BATTERSEA POLYTECHNIC)

Art, a young blacksmith of seventeen, whose technical skill is already remarkable. Another good piece of work from the same school was a steel lock-plate, designed and executed by Arnold Carpenter. The artistic possibilities of the key seem to have struck none of these clever young workers in metal, and the few specimens of domestic ironwork in the exhibition, fire-shovels,

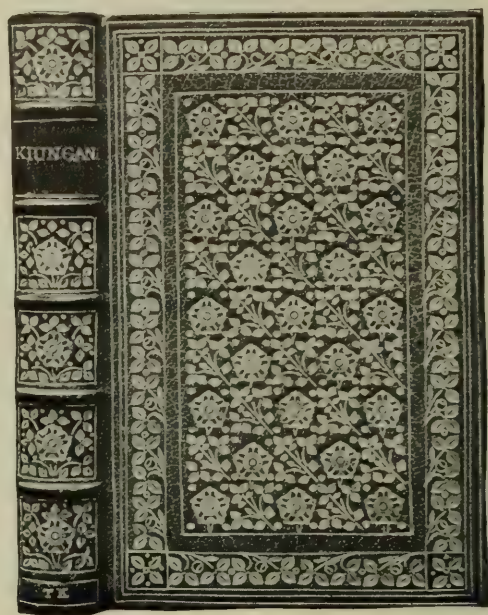
toasting-forks and so forth, were in almost every instance less attractive in shape and less convenient to handle than the ordinary articles of commerce. A piece of metal work that deserves praise was a bag-mount of silver and steel, damascened with gold, by Henry M. Capner, of Vittoria Street School, Birmingham (p. 296). A very skilful example of repoussé copper work was the



*The National Competition of Schools of Art, 1910*



LEATHER CASE FOR PRAYER BOOK  
BY MARY G. GIBSON (WOLVERHAMPTON)



LEATHER BOOK COVER  
BY THOMAS KENT (CAMBERWELL)



PRAYER BOOK COVER IN LEATHER  
BY MARY G. GIBSON (WOLVERHAMPTON)



HERALDIC STUDY ON LEATHER  
BY JOHN G. CHAPPLE (CAMBERWELL)

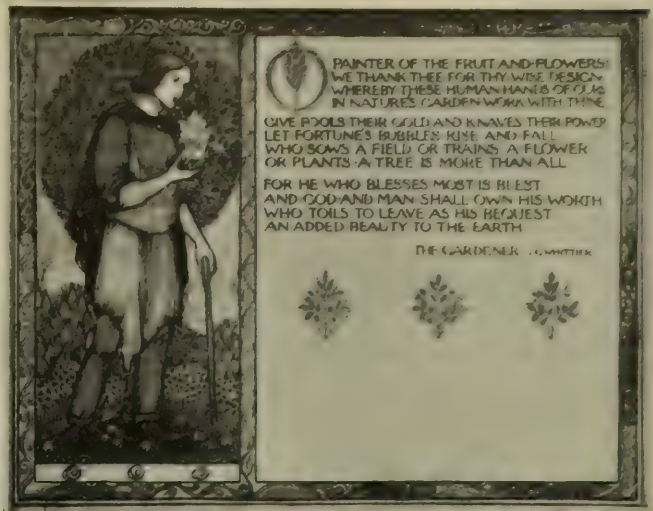


## *The National Competition of Schools of Art, 1910*

mask of Julius Cæsar, modelled from the antique by William Davis, of Birmingham (Margaret Street).

In the pottery section some interesting specimens were contributed by George Goodall, of Salford School of Art; among them was a curiously attractive lustre vase with a design on a green ground of rearing horses and conventional foliage, and another vase of dull blue of the same shape was almost as good. The ruby lustre bowl by John Adams of Stoke-on-Trent (Hanley) School of Art, was a striking piece of rich, pure colour; and other good pieces of pottery were a glazed vase by Doris Mary Cotterill, of Stoke-on-Trent (Burslem) and a plaque by Ethel Wall of Oldham (p. 297).

Glass articles for table use were almost entirely unrepresented in the National Art Competition, and the group of stained glass seemed smaller than



ILLUMINATED MANUSCRIPT

BY MARY SHAW (MANCHESTER)

usual. The best of the designs for stained glass were by Edward Ridley, of Birmingham (Margaret Street), who showed with his designs the extremely careful and well-drawn preliminary studies that he



TWO DESIGNS FOR COLOUR PRINTS



BY LUCY E. PIERCE (HACKNEY INSTITUTE)



## The National Competition of Schools of Art, 1910



BOOK DECORATION BY DOROTHY M. PAYNE (LAMBETH)

made for them. Particularly good were some of the pencil drawings of the heads in his designs.

The decoration of the tile has always been a favourite exercise for the student-designer, and



BOOK-PLATE. BY DOROTHY M. PAYNE (LAMBETH)

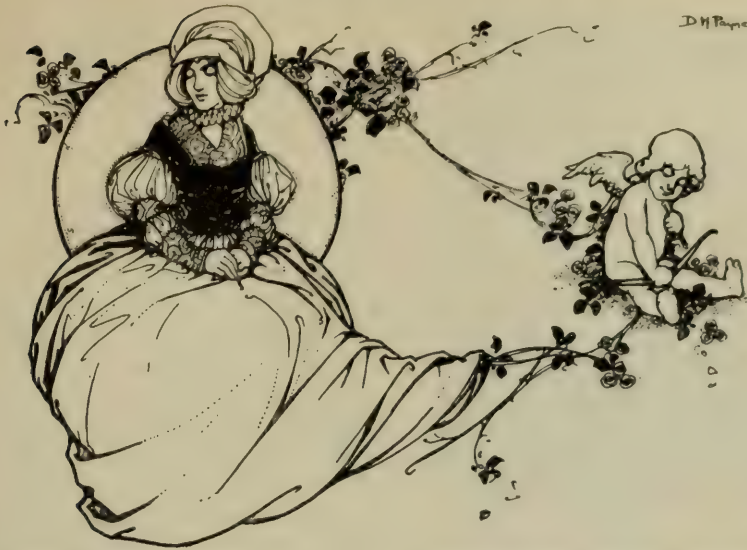
during the past decade some admirable tiles have made their appearance, now and again, in the exhibitions at South Kensington. There was nothing in the recent exhibition quite so good as the set of tiles shown two or three years ago by Albert Mountford of Burslem, although some of the examples that have gained awards showed real beauty of colour



BOOK ILLUSTRATION  
BY DOROTHY M. PAYNE (LAMBETH)

and design. Lilian Elise San Garde sent from Accrington School of Art some small, oblong, majolica tiles with a design of heraldic lions that deserve high praise; and Charles E. Cundall, of Levenshulme, a young student who has several times gained high honours in the National Art Competition, narrowly missed a gold medal this year for his tiles in sgraffito and lustre. Charming, too, were the small tiles in blue and silver, hexagonal in shape, shown by Reco Capey, of Stoke-on-Trent (Burslem) School of Art; and rich, fine colour distinguished the tiles (part of a design for

## The National Competition of Schools of Art, 1910



DESIGN FOR DECORATION

BY DOROTHY M. PAYNE (LAMBETH)

red-walled antique room at a school of art, a subject which she has treated with a breadth and simplicity rarely seen in the work of a student.

A capital group of designs for book illustration and decoration came from Dorothy M. Payne, of Lambeth School of Art. The small sketches from memory by Leslie M. Ward, of Bournemouth, were more attractive than his larger studies; and among some striking end-papers by Winifred Cook, of the Willesden Polytechnic, the two reproduced on page 299 appeared

a wall-fountain), exhibited by Albert Edward Barlow, of Levenshulme. In the section of modelled design the examiners have given a gold medal for a tankard to Sylvan George Boxsius, of Islington (Camden) School of Art. There was nothing distinctive in the shape of this tankard, the charm of which lay in the beautiful little frieze of classic figures in low relief encircling it. A dainty design for a cigarette box was that by Hilda M. Potts, of Newcastle-on-Tyne (Armstrong College) School of Art, and equally commendable is the design for a silver mirror back sent to the exhibition by Mabel Blackwell, of Leicester.

The modelling from the life was very good this year, and a gold medal has been given by the judges (Mr. W. R. Colton, A.R.A., Mr. W. Goscombe John, R.A., and Mr. Derwent Wood, A.R.A.) to a singularly complete study of a man tugging at a rope by Lottie Ayers, of Westminster (St. Martin's) School. One of the most interesting of the models from life was the work of a Dublin student, Albert G. Power, a half-length study of a withered old man, executed with uncompromising fidelity. The paintings from the life were also better, taken collectively, than those of the last year or two. The head of an American Indian by James A. Grant, of Liverpool, was a very strong bold piece of handling; and an excellent though unfinished study from the nude was shown by William S. Eggison, of the Birmingham (Margaret Street) School. The work of this last-named student showed great promise both in painting and in drawing from the life. Of the still life paintings the best by far was the study by Marjorie C. Bates, of Nottingham, of the interior of a



BOOK DECORATION. BY DOROTHY M. PAYNE (LAMBETH)



## *The National Competition of Schools of Art, 1910*



BOOK ILLUSTRATION

BY HAROLD WILLIAMSON (LEEDS)

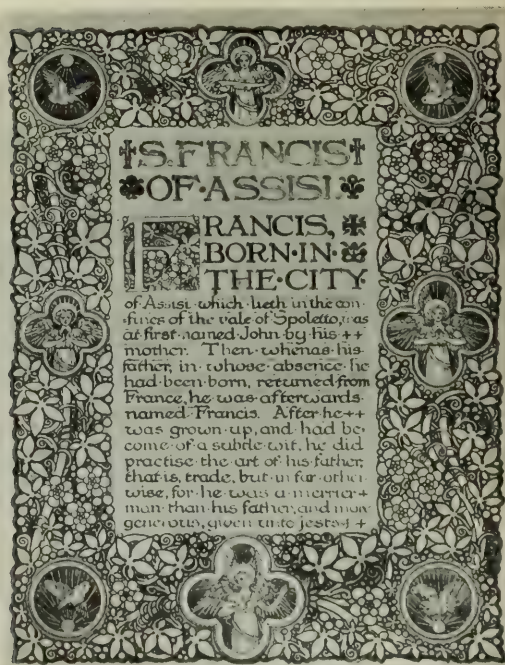
to be the best. A gold medal has been given to Lucy Pierce, of Hackney Institute School of Art, for her designs for colour prints (p. 301) illustrating Biblical subjects and poems by Keats.

Other works in various classes that call for mention in this survey of the recent exhibition are the excellent design for a wall-paper by Herbert M. Smith, of Bradford; the enamelled jewel-box by Margaret G. Harper, of Aston

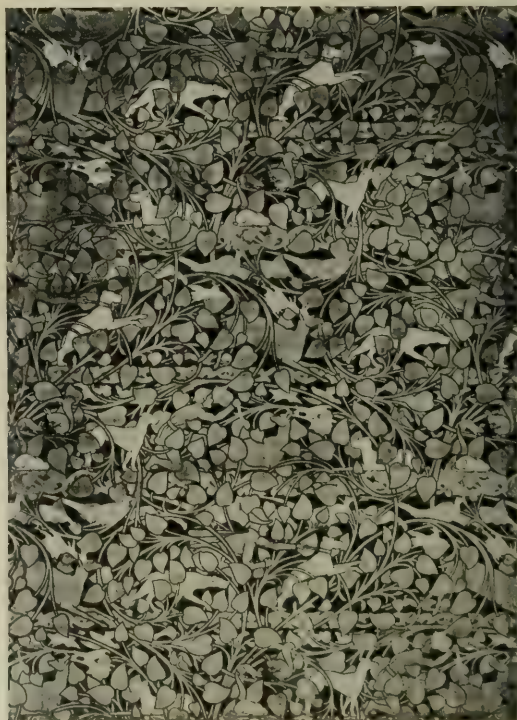
Manor; the heraldic studies on leather by John G. Chapple, of Camberwell; an embroidered cushion cover by Eveline Quainton, of Battersea; the designs for illuminated pages by Henry William Barber, of Newcastle-on-Tyne, and Mary Shaw, of Manchester; stencilled hangings by Enid Cartwright, of Willesden, and Nao Onuma, a Japanese student at the Manchester School of Art; and the designs for tapestry by Frank Middleton, of Regent Street Polytechnic; for book illustration and decoration by William R. E. Goodrich of Sheffield, Harold Williamson of Leeds, and Mabel

A. Goodwin of Bournemouth; and for a damask table-cloth by William Lilley, a student of the Municipal Technical Institute, Belfast (page 297).

W. T. WHITLEY.



ILLUMINATED PAGE. BY HENRY WILLIAM BARBER (ARMSTRONG COLLEGE, NEWCASTLE-ON-TYNE)



DESIGN FOR WOOL AND SILK TAPESTRY HANGING BY FRANK MIDDLETON (REGENT STREET POLYTECHNIC)

(A few illustrations of designs and work referred to in the foregoing article are held over until our next issue.—*The Editor.*)



## Night Effects in Indian Pictures

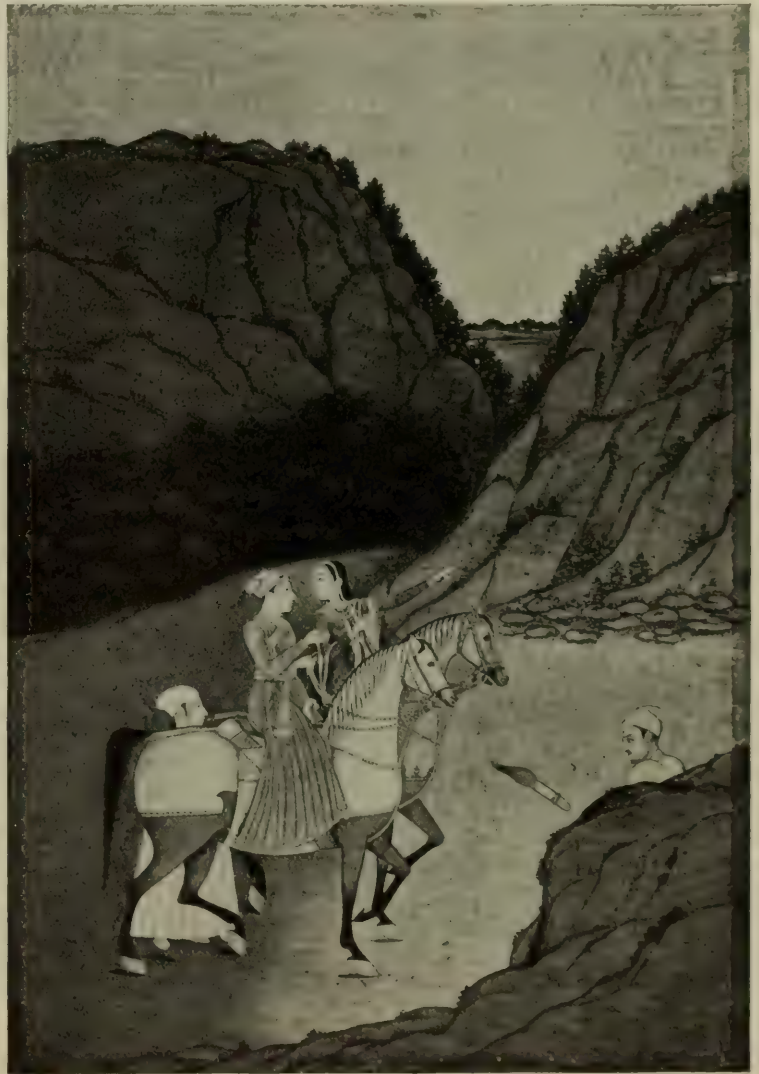
### NIGHT EFFECTS IN INDIAN PICTURES.

THE representation of night effects is a very characteristic feature of Indian painting. It is true that in Persian illuminations we occasionally find night scenes depicted, when necessary to the illustration of the subject in hand, but in such paintings there is no representation of night effects. We only gather from the burning cressets and lighted candles that events are taking place at night. In Indian paintings we have all the romance and mystery of night itself, painted for its own sake. The night in India, almost more than the day, is the time of awakesness and of action; it is the time for discourse and entertainment, for travel, for worship and for love. It is a time of exquisite contrasts, when the torch of a guide or the flame of a camp fire lights up the traveller's face, or the crowded candles illuminate the gold inwoven dress and tinkling jewels of the dancer. At night the water-fête is at its height and one may see the gaily decorated barge of a great guild of craftsmen, or of a prince or rajah, threading its way amongst the mass of smaller craft that crowd round the boats where music and dancing are going on, or provisions are for sale. At night the bride waits for her beloved. At night the gods are borne in procession round the temple ambulatory, with music and dance. And it is at night that men and women steal away to lonely hermitages to talk with those for whom the world is vanity, or go with offerings and devotion to some garden shrine of Mahādev. All this full life finds passionate expression in Indian painting.

The four pictures which

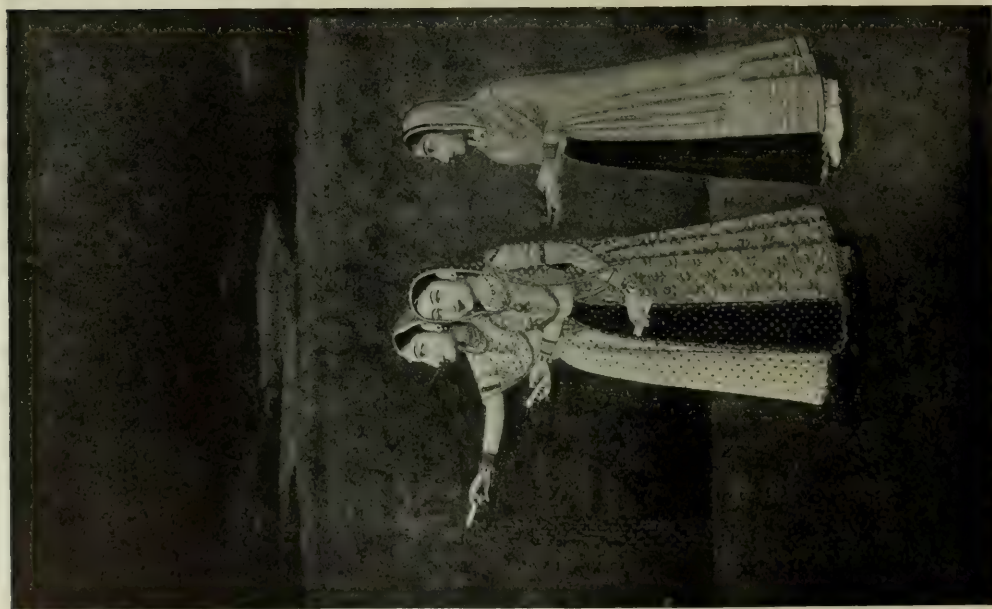
have been chosen to illustrate the subject of this note need little explanation. The first, *Riding by Night*, represents Bāz Bahādur and Rūpmati. Bāz Bahādur ruled over Malwa, 1554-1570. Rūpmati was a Hindū poetess, famed throughout India for beauty and learning. Their love is the theme of many songs. When Bāz Bahādur, in 1570, was defeated by Akbar's general, Adham Khān, Rūpmati took poison to avoid his importunity. The picture, or a variant of it, in which the two are riding out by day to hawk, is represented in many collections. The example here given is one of two almost identical versions in the collection of Mr. C. H. Read.

The second picture shows three Hindū girls, two



"RIDING BY NIGHT." FROM AN INDIAN PICTURE (PROB. 17TH CENTURY)  
(In the Collection of C. H. Read, Esq.)





"GOLDEN RAIN." ATTRIBUTED TO MUHAMMAD AFEZAL (17TH CENTURY)  
(In the Collection of E. B. Havell, Esq.)



"SIVA PUJA." FROM AN INDIAN PICTURE (PROB. 17TH CENTURY)  
(In the Calcutta School of Art Collection)

## Night Effects in Indian Pictures

with fireworks, the third an attendant, standing on a terrace, with a lake and low hills behind. The sweet serene faces and exquisite dresses, lit up by the "golden rain," stand out against the dark background of the night. Though not signed, it is probably the work of the painter Muhammad Afzal, who flourished in the seventeenth century.

The third picture represents three nuns making offerings of flowers and water at a shrine of Mahādev in a wicker hut beside a tree. The trees in Indian pictures are particularly noteworthy because they so seem to share the sentiment of the work. In nearly all religious pictures they play an important part, because the hermit's place of retreat is generally in a grove or beneath a particular tree. The mysterious soft effects of shadow are well suggested, and the conventional treatment is perfectly appropriate to the entire composition. The sense of devotional concentration is strangely reminiscent of the earlier Italian painters. We do not yet know how much these may have owed to Oriental influences.

The last picture, which loses perhaps the most in monochrome reproduction, especially as regards the pure gold over-dress of the nearest figure, has been called *The Bride*. There is a haunting charm in the representation of her gentle shyness, as she is led by a friend to the bridal chamber. A sleepy servant awaits them with a torch and scent spray. The torch light throws a deep shadow behind the advancing figures. The white marble buildings glisten in the moonlight. The whole picture bears the spell of that strange serenity and recollectedness that so separate the old life in India from the unrhythmic life of haste and competition that is fast replacing it. Perhaps it would not be possible to over-value an art that brings to us so clear a message of calm and peace—a message from a time which we, taking an external view, are apt to regard as less peaceful and less "civilised" than our own.

A few words may be said on terminology. Hitherto it has been usual to class all Indian paintings as Indo-Persian, or even frankly as

Persian. The term Indo-Persian, however, is only really applicable to the earlier Mughal style (late sixteenth and early seventeenth century). The later Mughal style (seventeenth and early eighteenth century) owes too much to Central Asian and to purely indigenous (Rājput) tradition to be properly described as Indo-Persian. The four pictures here reproduced belong, broadly speaking, to the Rājput School. Most of them are purely Hindū in their appeal, and they show no trace of Persian or Central Asian influence. The fourth (*The Bride*) shows strong Kāngra Valley influence, which is purely Hindū. The second (*Golden Rain*) might perhaps as well be called Mughal as Rājput: it is really "Indian." All probably date from the seventeenth century, the latter part of it rather than the earlier. ANANDA K. COOMARASWAMY.



"THE BRIDE." FROM AN INDIAN PICTURE (PROB. 17TH CENTURY)  
(In the Collection of G. N. Tagore, Esq.)



## The Brussels Exhibition

### THE BRUSSELS EXHIBITION: I. SOME FURNISHED INTERIORS. BY FERNAND KHNOFF.

IN the organisation of universal exhibitions it is in the nature of a tradition to erect vast palaces, with huge porticoes leading into interminable colonnades, and with immense galleries capped with excessively ornate decorative devices. The whole effect of such constructions is purely external; in their totality they are merely façades, and often enough the extravagance of conception to which they bear witness is equalled only by the incoherence of the realisation.

Let me hasten to affirm that nothing of this kind could be alleged of the beautiful palace which, until that ill-fated Sunday last month when it perished with practically all its treasures in the flames, formed the principal building of the Universal Exhibition organised by the Belgian Government. This palace, the design of which emanated from the eminent Brussels architect, M. Ernest Acker, was indeed a work of most refined taste; its long façade in the Classic style running parallel with the Bois de la Cambre, and its elegant lineaments and dainty decoration harmonised perfectly with the sylvan scenery of the immediate neighbourhood. Given the style selected by the architect, the conditions imposed could not have been better fulfilled in the circumstances.

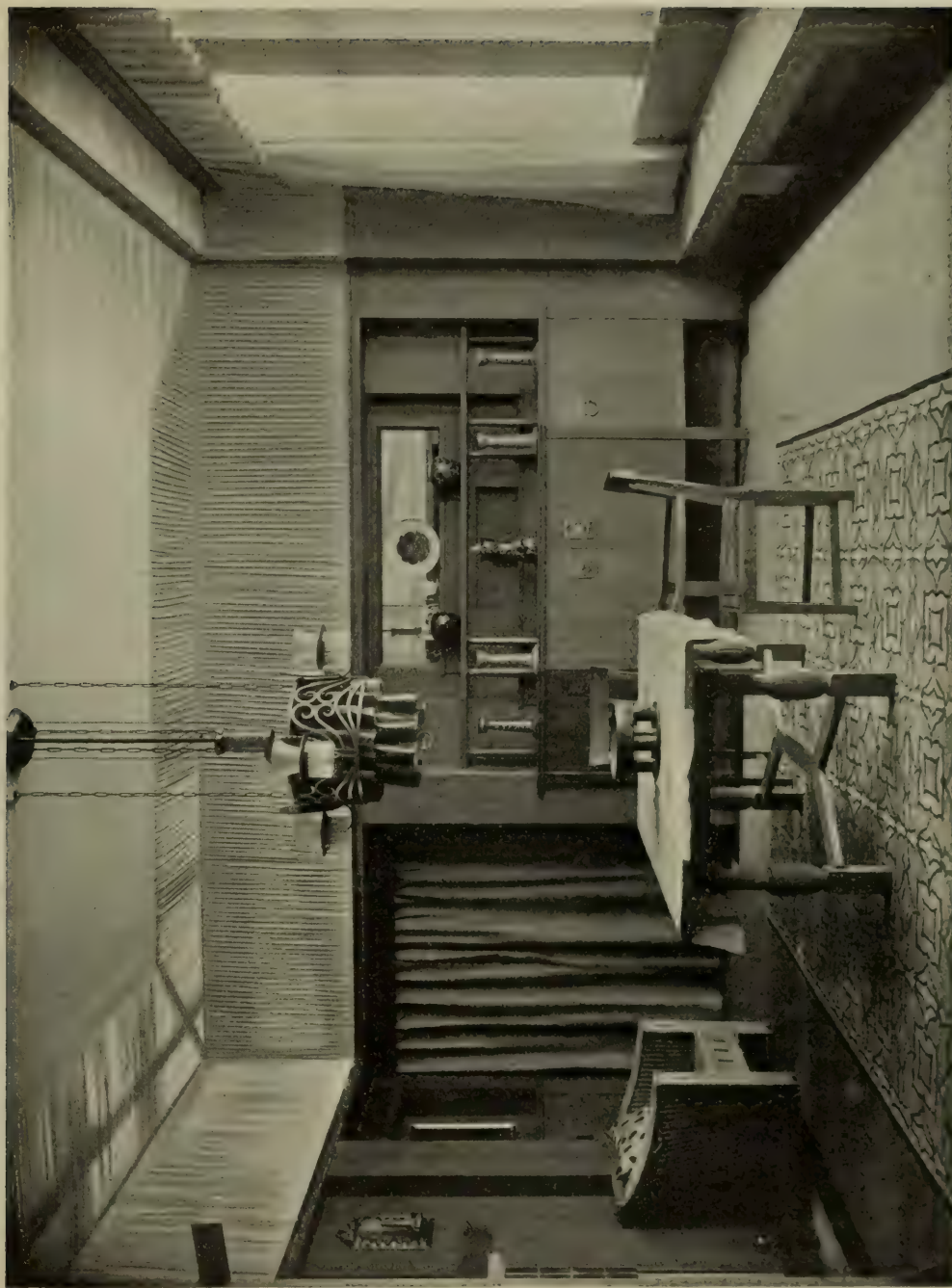
At the same time it must be acknowledged that the galleries which these façades encompassed had one principal defect: the uniformity of setting to which the various nations invited to participate had perforce to submit their products left them no scope for displaying themselves in the intimacy of a national

environment. Germany alone has set an example in this respect. This country, as has been very rightly remarked, "in bringing together on 'German soil' her machines, her sumptuary arts, and her arts of design—that is to say, in giving an opportunity for forming a synoptic judgment of these as the expressions of a certain mental status, has shown particularly that every intellectual manifestation ought, if it is to have its full effect, to be presented in its proper *milieu* and maintain its relative value."

The German section, which from its isolated position at a considerable distance from the scene of last month's conflagration was happily not involved in that disaster, is installed in buildings of its own, designed by German architects and carried out by German contractors and German workmen. Thus the German section, with its nine halls, its German pavilion (*Deutsches Haus*),



A CORNER IN THE LADIES ROOM OF THE GERMAN PAVILION (*DEUTSCHES HAUS*), BRUSSELS EXHIBITION. DESIGNED BY PROF. EMANUEL VON SEIDL. EXECUTED BY BALLIN'S HOFMÖBEL-FABRIK, MUNICH

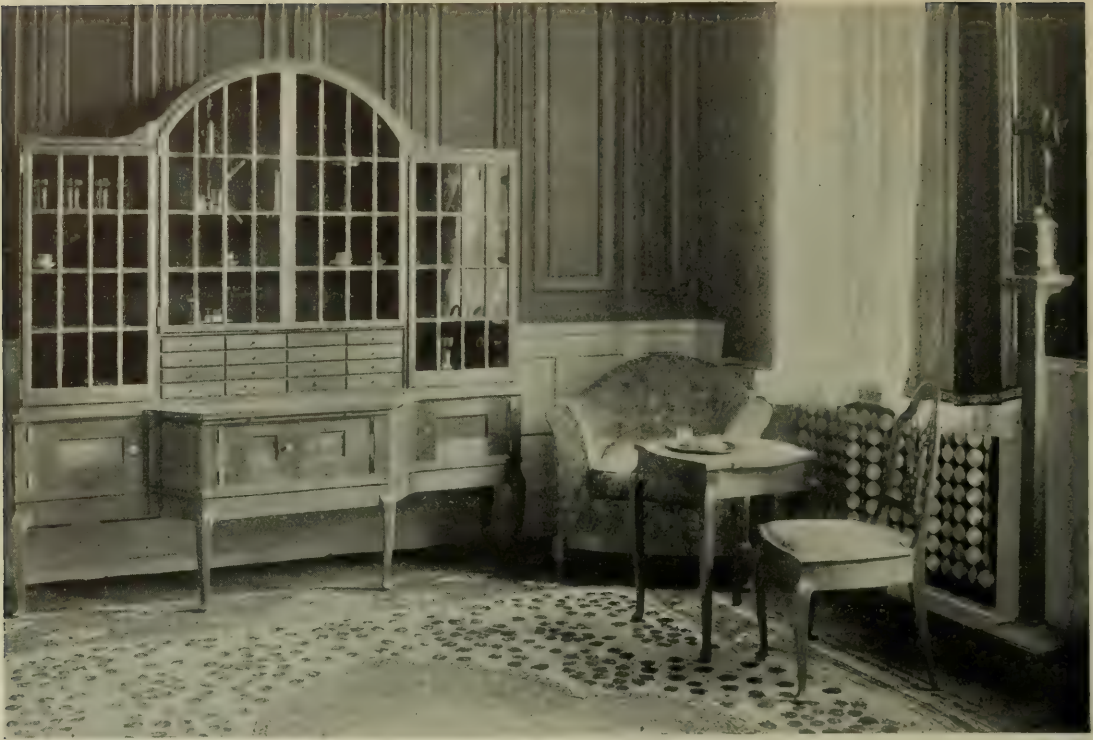


BREAKFAST ROOM  
DESIGNED BY PROF. MAX LÄUGER

(Executed by Billig & Zoller, Karlsruhe)



## *The Brussels Exhibition*



LADY'S ROOM

DESIGNED BY PROF. R. RIEMERSCHMID  
EXECUTED BY THE DEUTSCHE WERKSTÄTTEN, DRESDEN-HELLERAU

its restaurants and gardens, constitutes within the limits of the Universal Exhibition an entity quite distinct from all the rest, and one that is truly national in character. The Munich architect, Prof. Emanuel von Seidl, is the author of the general plan, and as an artist he has succeeded in composing a fine architectural ensemble. He has varied the design of these buildings to suit their particular purposes, but in their general effect they are all of the same type as the "Deutsches Haus." This edifice is the most conspicuous object in the entire range of buildings forming the German section, its ascending lines producing a vertical break in the horizontal disposition of the general scheme in which it forms a central and culminating point that unites its various members into one coherent whole. The designer has further striven to establish as far as possible a harmony between the character of his designs and the features of the Parc du Solbosch in the immediate vicinity of which the buildings have been erected, and in the gardens surrounding these he has aimed to provide an appropriate setting. The exterior of the buildings has been finished in white, with black for the columns and grey tiles for the roofs, a small amount of plastic

decoration being added here and there, part of which is relieved by gilding.

Within, we find the halls devoted to a wide variety of objects; several are occupied with machinery and manufactures; one, the "Kultushalle," with numerous sub-divisions, is set apart for education, and another is consecrated to art as applied to the interior equipment of houses and the manifold objects which subserve both useful and ornamental functions in daily life. It is with this division that we are here concerned, although a passing word should be spared for certain rooms in the "Kultushalle," in which the whole of the arts and crafts connected with book-production are represented under various classifications, notable among them being a room in which the work of some of the principal book-illustrators of Germany is displayed.

The chief centre of interest in the hall labelled "Raumkunst und Kunstgewerbe," is an extensive suite of rooms completely furnished with tables, chairs, cabinets, carpets, hangings, table services, metal implements and apparatus, and many of them fitted with wainscot panelling. Of this suite of rooms, eleven answer exactly to their description as the rooms of a "vornehmes Haus"—that is, a gentleman's residence—and they com-



VESTIBULE IN GERMAN APPLIED  
ART SECTION, BRUSSELS EXHIBITION  
DESIGNED BY PROF. BRUNO PAUL

(Executed by Vereinigte Werkstätten für  
Kunst im Handwerk A.-G., Munich; Deco-  
rative paintings by Prof. Adolf Menzer)



## *The Brussels Exhibition*



DINING ROOM FOR A CLUB

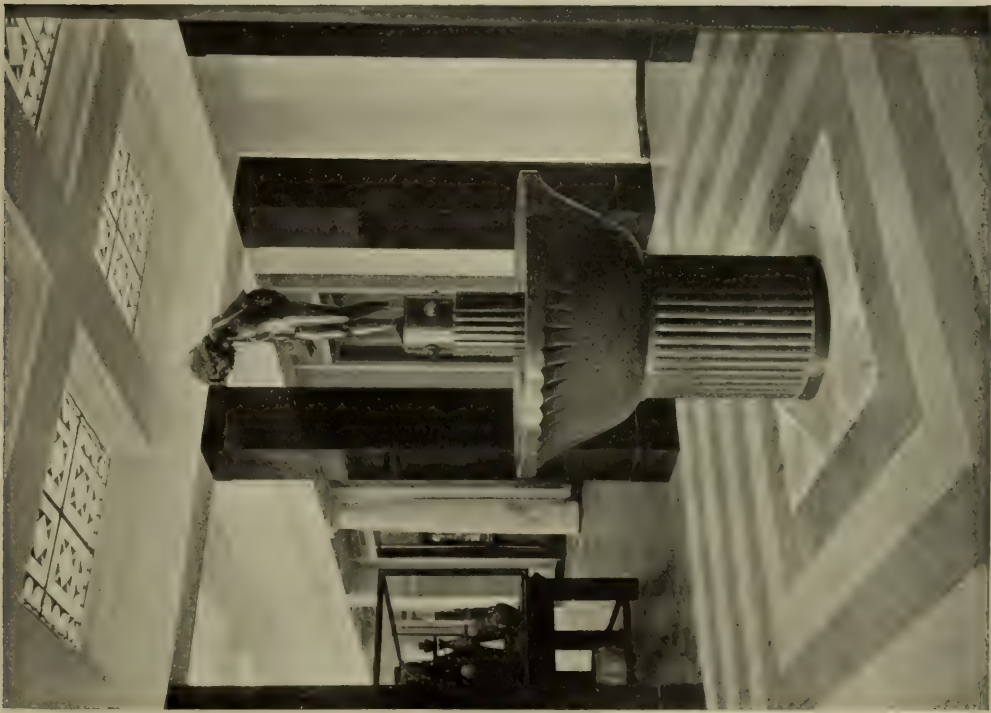
DESIGNED BY PROF. ALBIN MÜLLER; EXECUTED BY TH. ENCKE, MAGDEBURG

prise every variety of apartment, except domestic offices, to be found in the houses of the well-to-do. There is, for instance, a study or smoking-room for the master of the house, a drawing-room or "Gesellschafts-salon," a lady's boudoir, a breakfast-room, a dining-room, a bedroom and a night nursery, a bath-room with sumptuous appointments and fittings of diverse kinds, a dressing-room communicating with a bath-room, besides ante-chambers and lobbies.

These, however, are not the only examples of interior furnishing which are offered to the visitor in this hall. There are, in addition, a small number of domestic interiors, more or less akin in general style to the others, but with a less expensive equipment; these including a couple of dining-rooms, one by Karl Bertsch, and the other by Prof. Riemerschmid, both of Munich, and a ladies' room by the latter. Further, we find a suite of four rooms for a club, including the dining room by Prof. Albin Müller, of which an illustration is given above; three rooms designed for a sanatorium—an operating room, a waiting-room, and a consultation room. And

then, finally, there are various rooms intended for use as offices of sundry kinds, such as a small hall for the Rathaus at Karlsruhe, by Prof. Hoffacker, Director of the School for Applied Art in that city; a "Trauzimmer" for marriage ceremonies; a private office for the President of the German Committee at the Exhibition; a press room; a reading-room for illustrated periodicals, a series of rooms designated as those of a "Kunstfreund" or art-patron, in which is displayed a choice collection of works of art—paintings, sculpture, drawings, &c.—by some of the leading German artists of the modern school.

At first sight, if the visitor be a cultured man of the Latin race, all this manifestation of German decoration and furnishing will perhaps clash with his taste and habits; but the determined energy which the whole reveals, and the effort of realisation, are such that the feeling of disturbance he may have experienced at first will quickly give place to one of admiration and astonishment: as one gets accustomed to a thing one understands it better, and ends by taking account of the necessity of it all, as one might say.



LOBBY IN GERMAN APPLIED ART SECTION, BRUSSELS EXHIBITION  
DESIGNED BY PROF. BRUNO PAUL.  
SCULPTURE BY PROF. PAUL PETERICH



VESTIBULE OF GERMAN PAVILION (DEUTSCHES HAUS), BRUSSELS EXHIBITION  
DESIGNED BY PROF. EMANUEL VON SEIDL.  
FOUNTAIN BY PROF. A. VON HILDEBRAND



## The Brussels Exhibition



TWO ARTISANS' COTTAGES AT THE BRUSSELS EXHIBITION. DESIGNED BY G. METZENDORF. CONSTRUCTED BY A. SIEBEL, DÜSSELDORF.

An eminent French critic has remarked—it seems to me with a good deal of truth—that we have here a *mélange* of forms in which the classicism of the middle ages and German Gothicism are combined with elements derived from the Far East in varying proportions. But this modern style of furniture, which, with diverse modifications, has been in vogue in all countries during the past twenty years, Germany is striving to reinforce from new sources, and she is setting herself the task of imparting to it health and strength. The venture is at once interesting and bold, and is being pursued with that thought and tenacity so characteristic of the German people. The forms are at

times massive, and some of the colours are hard, but the end that is always kept in view is to administer to a rational and practical state of comfort.



PORTICO OF ARTISAN'S COTTAGE AT BRUSSELS EXHIBITION  
DESIGNED BY G. METZENDORF

## The Brussels Exhibition

In the details one frequently finds introduced ingenious and dainty refinements; the materials—wood, metal, glass, clay—are utilised to advantage and so as to secure the full measure of their decorative effect; and as to the workmanship, that is carried to the point of minute care, everything savouring of trashiness or triviality being scrupulously avoided. Art can be brought to bear even on the very smallest things.

While acknowledging that this German display of furniture and decoration strikes one as a little sombre, we must bear in mind that we have to do here with a northern race, and that if Germany is intent on creating for her "Heim" a style adapted to the habits of her people and the climate of the country, far from being a reproach to her, it is, on the contrary, a movement calling for the highest praise.

It is hardly possible to mention here the names of all those who have collaborated so happily in this enterprise. Most of them, like Emanuel von Seidl and Bruno Paul (who have taken the

principal share in it), Max Läger, Peter Behrens, Richard Riemerschmid, Albin Müller, Schultze-Naumburg, Hermann Billing, Wilhelm Kreis, Karl Bertsch, Max Heidrich, and others, need no introduction to readers of this magazine. In the various rooms arranged by these architects are to be found examples of decorative painting and of sculpture in stone or wood by prominent artists, such as Adolf Münzer, Paul Peterich, W. Schmarje, Josef Wackerle, Fritz Erler, C. A. Bermann. Of the numerous designers who are represented in the galleries where the multitudinous objects of pottery and porcelain, metal work, &c., are displayed, I must speak on another occasion when dealing with these classes of work.

Before quitting the subject of domestic interiors, I should like to draw attention to the two fully furnished specimens of artisans' houses which have been set up in close proximity to the principal buildings of the German section. The architect of these is Herr George Metzendorf, who, like numerous other talented architects in Germany,



KITCHEN IN ARTISAN'S COTTAGE

FURNITURE EXECUTED BY GEBR. SCHÜRMANN, ESSEN.

DESIGNED BY G. METZENDORF, ARCHITECT  
STOVE BY DRÜNER & HATTENBERG



## *The Brussels Exhibition*

has devoted much time and thought to the planning, construction, and equipment of dwellings of this character. The two cottages, which are constructed of wood in sections to admit of transportation, have been designed by him as architect of the Margarethe Krupp Stiftung or Trust, and are intended for the workers of the Rhenish-Westphalian manufacturing region. Both are admirably planned, and though small, are far from being "poky." That is largely due to the excellent design of the furniture, which has been specially adapted by the architect for the rooms in which it is placed. This furniture is very substantially made, yet inexpensive, and has been carefully designed, not only with a view to durability, but also with an eye to comfort and economy of labour. Especially is this the case with the appointments in the rooms or offices where the operations of cooking and washing are carried on. Here everything looks neat and wholesome; the appliances are so ingeniously contrived as to excite our admiration for the thought and care bestowed on their forms and functions.

A few words must suffice for the interiors exhibited in the other national sections. Here there is nothing approaching in magnitude to the German display. In the French section there are shown a few modern interiors, notably a dining-room by Dufrène, and another by Lambert, in both of which there is in evidence more gaiety in the general design than one observes in the German interiors, but as contrasted with the florid decoration which characterises so much of the French work these show considerable restraint. I must also name a delightful boudoir by M. Follot,

and a very pleasant smoking room by M. Selmersheim. In the British section, which suffered so disastrously from the fire of August 14, there was no modern furniture of particular significance; the complete interiors shown belonged to the "antique" class—Elizabethan, Georgian, Chinese, Chippendale, and so on—and these perished in the flames. In the Dutch section the modern interiors reveal the same qualities and defects as those in the neighbouring German section; and in the Belgian section—practically all reduced to ashes last month—the special pavilions of MM. Serrurier and Van de Voorde contained all that was of special interest to us. Great, however, as was the destruction wrought by the fire, I hope to fulfil my intention to speak in a subsequent article of the principal works of applied art in the various sections. F. K.



SITTING ROOM FURNITURE FOR ARTISAN'S COTTAGE

DESIGNED BY G. METZENDORF, ARCHITECT  
EXECUTED BY GEBR. SCHÜRMANN, ESSEN

*The Brussels Exhibition*



SITTING ROOM BAY AND CHILDREN'S BEDROOM IN ARTISAN'S COTTAGE

FURNITURE EXECUTED BY GEHR. SCHÜRMANN, ESSEN

DESIGNED BY G. MEIZENDORF





"THE RIVER BANK"

(The property of Corbett Woodall, Esq.)

BY FRED STRATTON

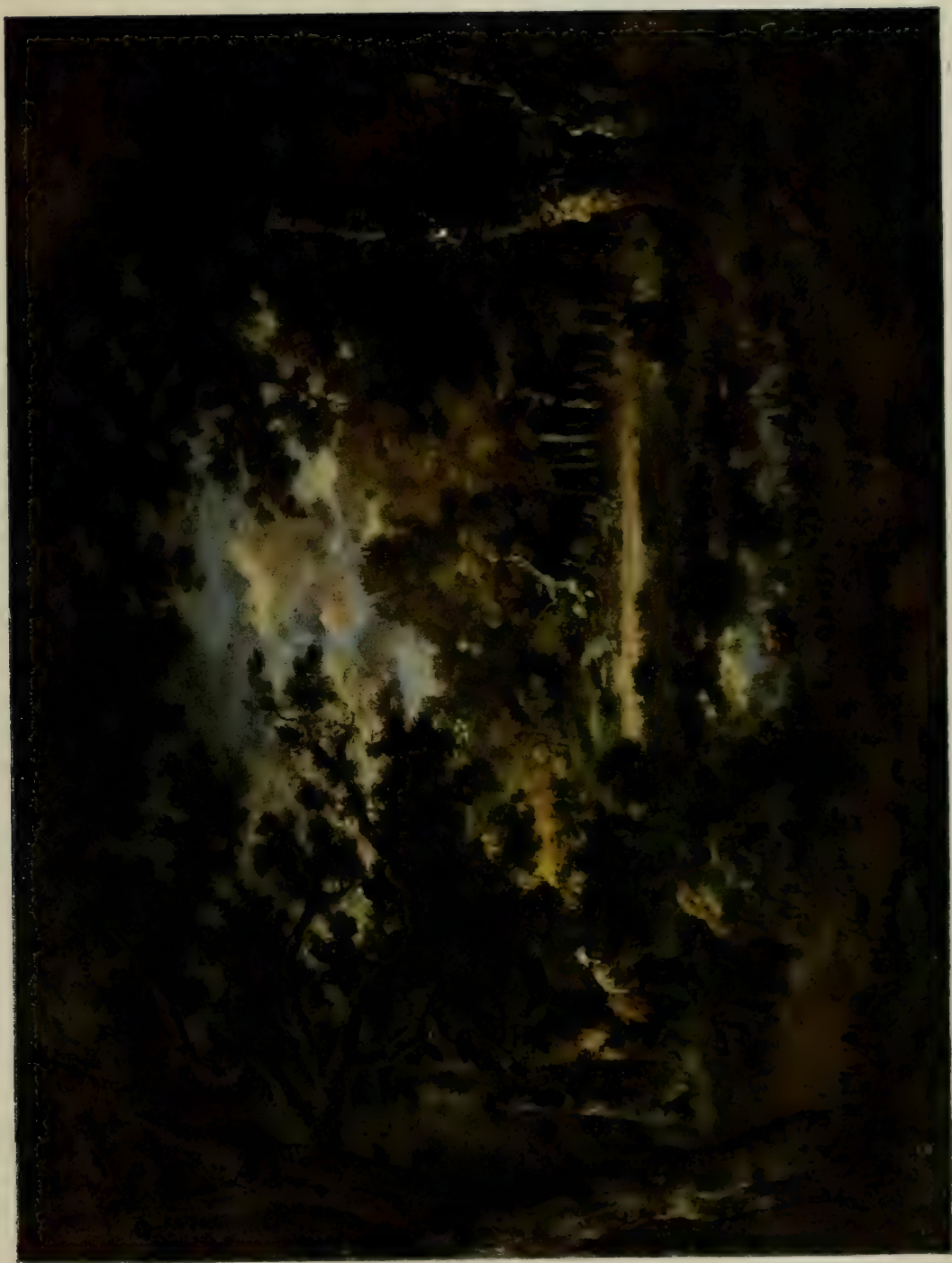
### STUDIO-TALK.

(From Our Own Correspondents.)

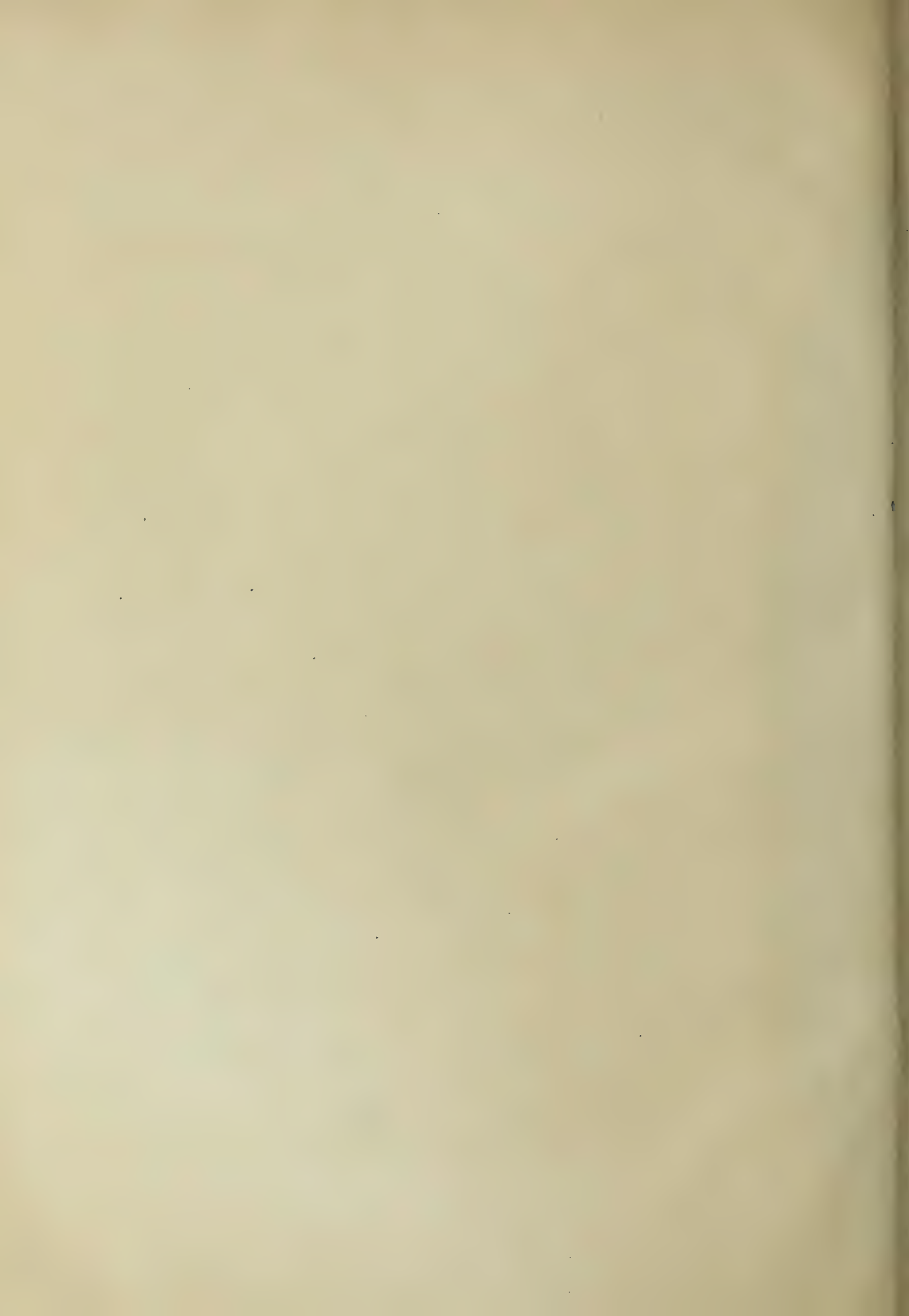
LONDON.—The picture by Diaz which we reproduce in colours on the opposite page, was one of those included in the sale of the remaining pictures of the Alexander Young Collection at Christie's recently. The result of this sale fully justified the views expressed in these pages when we dealt with the subject three months ago. Great interest was shown in the works when they were displayed prior to the sale, and competition amongst the bidders was very keen, with the result that the total realised at the end of the three days amounted to just under £154,000. Particular interest centred in the remarkable series of works by Corot and Daubigny, and in the case of the former artist the prices maintained a high level, though his record of £16,100 reached in the Yerkes sale last June never seemed in danger of being surpassed. The modern Dutch School well held its own at this sale, James Maris being especially prominent. His delightful *Entrance to the Zuyder Zee*, a colour

reproduction of which appeared in the Special Number of THE STUDIO on "The Brothers Maris," fetched 3,000 gs. *The Shipwrecked Fisherman*, by Israels, was purchased by the Alexander Young family for 4,600 gs., and, having since been presented to the nation, is now in the National Gallery.

Now that the great collectors and dealers have appraised the masterpieces of the famous landscape painters of the French romantic school, so that the Barbizon label spells thousands, it may be well for the more modest collectors to look around the studios of those younger English painters whose artistic interpretation of nature is also personal and original, and equally inspired by a genuine romantic love for its every aspect. For some of these, in their turn, will doubtless have their day at Christie's. Here, for instance, is reproduced a beautiful picture, *The River Bank*, by Mr. Fred Stratton, of Amberley, who seems instinctively to fulfil the conditions of the old Chinese dictum, that "a picture should be a painted poem." This is an exquisite woodland idyl, in which the lambent







witchery of the summer sunlight tenderly suffuses the sylvan scene with the very poetry of natural beauty. Mr. Stratton paints trees with that intimate understanding and joyous suggestion of their very spirit which makes one feel that he is artistically akin to Corot and Daubigny. But the individuality of his vision and his touch is unmistakable. *The River Bank* and others of his recent pictures show that the woodland, with all its natural romance, is as suggestively alive to Mr. Stratton as the inspiration of those great simple artists who painted years ago in the Forest of Fontainebleau.

The death of Mr. Linley Sambourne, which occurred on August 4th, is deeply regretted in the world of art. The pages of *Punch* are greatly impoverished by the loss of his work. His art, with its classical feeling for line and extraordinary dignity of *motif*, was exactly attuned to the page of the chief cartoon. *Punch* cartoons are unlike the same feature in any English or foreign paper. The impartiality and the detachment of the point of view, and the essential dignity of the art that the paper has employed, have given them prestige as a national institution.

The display of sculpture in the Fine Art Palace at the Japan-British Exhibition was organised by the recently established Society of British Sculpture, and reflects upon the society and upon English sculpture in general the highest credit. Sculpture has for a period almost been discredited in England, and the above society has been formed just at the moment when much work of distinction was merely awaiting recognition, and to enable it to obtain this, opportunity of being seen to advantage. For affording English sculpture such an opportunity, the exhibition at Shepherd's Bush has reaped a harvest of reward, both in the attractiveness and merit of the work forthcoming, and the appreciation which the public have shown.

Both at the Fine Art Society's and at the Dowdeswell Galleries the off

season in the picture world has been filled up with excellent exhibitions of etching, in which encouragement has been thrown out to younger men, and to that more autographic and legitimate use of the needle to which buyers of etchings are beginning to respond.

The collection of pictures intended for the projected Johannesburg Gallery, and lately exhibited at the Whitechapel Art Gallery, are now on their way to South Africa. Mr. Otto Beit has been a particularly generous donor, many of the rarest works given having his name against them. The collection has lately been added to by additional works, and it is safe to say that no more significant or suitable collection could have left this country as a link between the present-day culture of this country and that of her colony.

**V**IENNA.—A highly interesting series of "one-man shows" have been recently held in the Secession Galleries. Graphic art was represented by Walter Klemm and Karl Thiemann, whose work is too well known to the readers of *THE STUDIO* to need more than a word of praise for general good quality and originality of treatment.

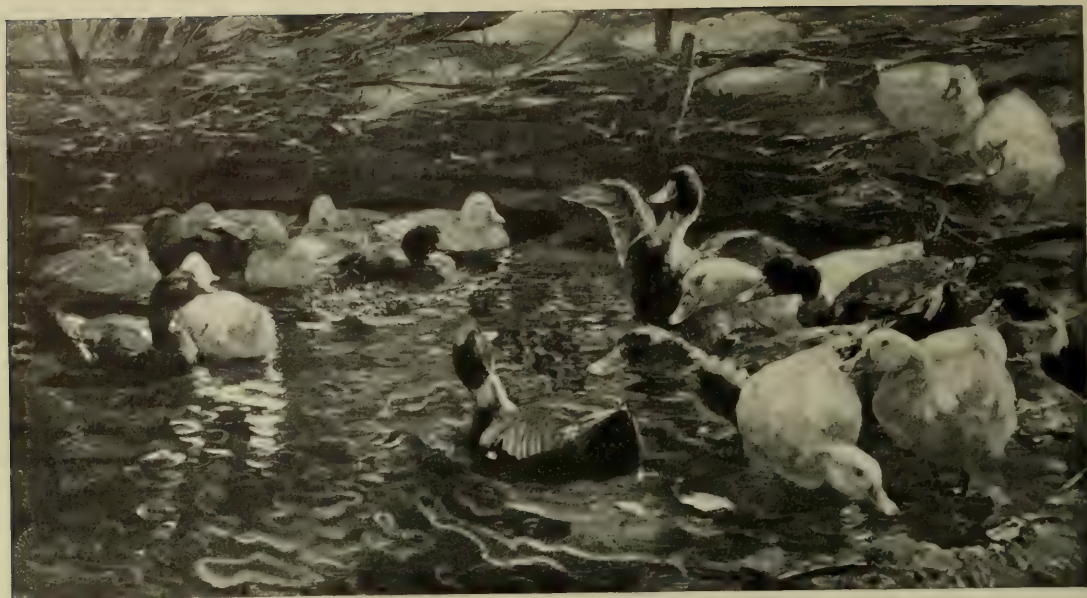
Hans von Hayek showed some very attractive work. This artist has a predilection for browns and greys, which he expresses in methods peculiarly his own. In his studies of animals, such as



"IN THE STABLE YARD"

BY HANS VON HAYEK





"DUCKS ON A POND"

BY PROF. RUDOLF SCHRAMM-ZITTAU

*In the Stable Yard* reproduced on the preceding page, he shows his appreciation and intimate knowledge of animal life in repose and

activity. He also exhibited some excellent landscapes, all attesting a sincere love of nature, and some fine drawings, studies of various aspects



"SNOWY LANDSCAPE"

BY WLADISLAW SLEVINSKI

## Studio-Talk

of life, these being exceptionally strong and convincing.

Prof. Rudolf Schramm-Zittau is another painter who delights in portraying animal life. His studies of water-fowl in particular are capital, for the artist is a keen observer of their movements and habits, and his rendering of water in motion shows much skill. He is at his best in depicting ducks, swan, geese, and other feathered animals, for he thoroughly understands them; but his range is not limited to such subjects, his scenes from Munich proving him to be an able interpreter of the life and atmosphere of this famous art centre.

Wladislaw Slevinski's work shows the true instinct of the Pole, for it is expressed in sad scenes of the sea, of the cliffs, and of the eternal snow. But his brush is a poetic one, for he breathes the poetry of nature, her gentle side when all is at rest. His snow scenes, with the long chain of mountains in the background, tell their own story; the artist loves to linger over his work, and we seem to see the snowflakes as they fall. His studies of peasants, too, are highly characteristic; he understands them and their ways, and these he depicts with much breadth

and much vigour. In his flower-painting we see the artist in another vein; it charms us by its refinement and purity of treatment. A. S. L.

**D**RESDEN.—In THE STUDIO for February, 1905, I gave a short review of Otto Fischer; since then, most of the work he has actually published has been in the field of etching. For four years or so he has turned his attention to oil painting. But although he has produced most beautiful still-life paintings—according to the verdict of the few friends and critics who have been allowed to see them—he will not let them go forth from his studio since they do not satisfy him. Quintilian in his Institutions sets up a warning against too high an ambition. Generally ambition is looked upon as the spur towards labour and fame. But he who sets too high an ideal before himself, is apt to remain barren because of his being discouraged. There is more sound than sense in the axiom that one must not remain satisfied with anything but the very highest achievement. It certainly has settled heavily upon the spirits of many an art-student and paralyzed his energies. One cannot help thinking of its bad influence when one meets cases such as that of Fischer and the verdict he pronounces upon his own efforts with brush and oils.



"A WATER MILL ON THE ELBE" (ETCHING)

(By permission of the Ernst Arnold Kunsthandlung, Dresden)

BY OTTO FISCHER

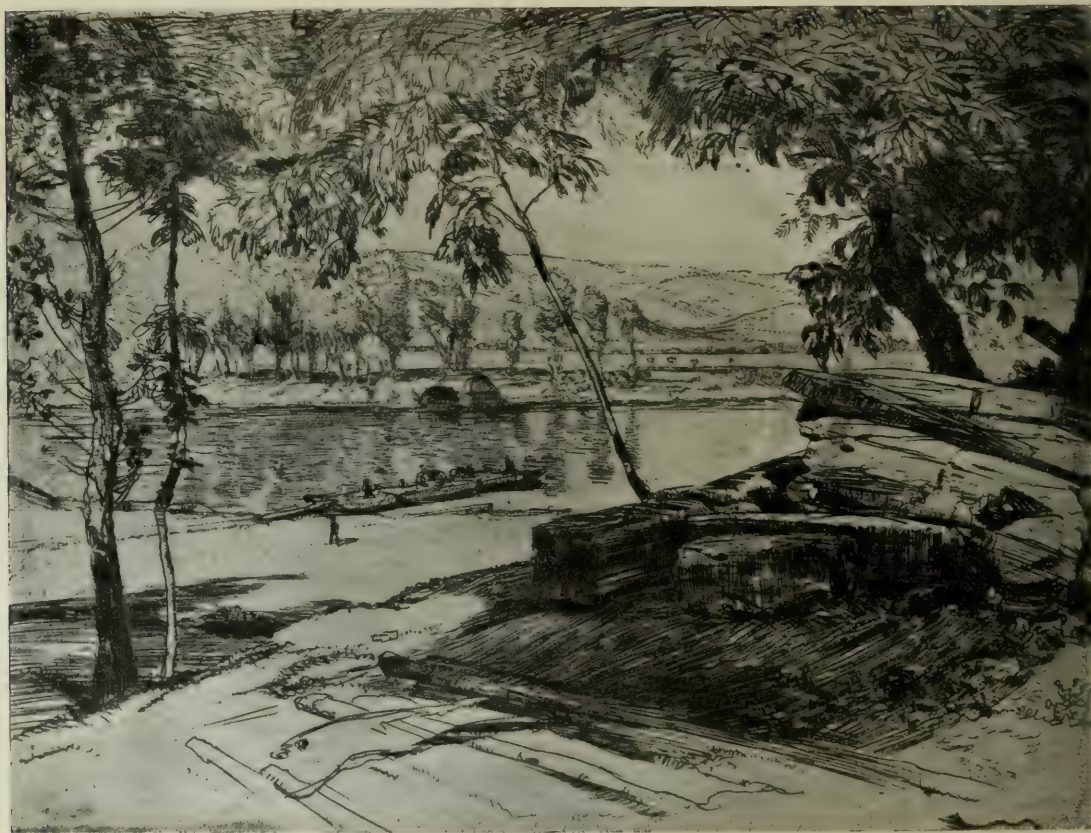


## Studio-Talk

The etchings of Fischer now number above a hundred. Taken chronologically, the list is led off by the usual amount of "first attempts" and desultory landscape plates, the subjects for which were chosen in the neighbourhood of Dresden and on the Isle of Rügen. Then there followed a Bornholm set, a dozen plates or so, of sketches made upon the shores of this Danish island in the Baltic. After his return from Bornholm, Fischer spent a number of years in the Silesian "Riesengebirge." He brought from there a great number of magnificent pastel and crayon drawings, which really established his fame as one of the most important among German landscape artists. Never before had this interesting tract of country—the highest mountain-range in North Germany—been exploited by a true artist. Nor has any other tract ever been handled more superbly. Not one of these drawings is a simple "view." The strange character has been grasped with the divination of a seer, and its elements placed before the laity in art so forcefully that no one will fail of being impressed.

The "Riesengebirge" did not interest the etcher in Fischer to the same degree as the draughtsman and painter. Yet there are some fine plates, produced during these years, notably some sombre mezzotint and sandpaper aquatint landscapes. Besides, during intervals, while Fischer was revisiting Dresden in the course of these same years, he did a number of exquisite large dry-point plates, such as the *Island on the Elbe*, reproduced in THE STUDIO number above referred to.

In 1905 there followed on the first Hamburg set of eleven plates, supplemented next year by a second Hamburg set of seven etchings. In these two sets he attempted architecture for the first time. In 1907-8 he did twelve plates of landscapes at the foot of the "Riesengebirge." The nature of the subjects is altogether different from that of the work executed several years before. During summer and fall, 1908, in fine, he finished a new Bohemian set, six plates of landscapes along the Elbe, in the north of Bohemia.



"ISLANDS ON THE ELBE IN BOHEMIA" (ETCHING)  
(By permission of the Ernst Arnold Kunsthandlung, Dresden)

BY OTTO FISCHER



*(By permission of the Ernst Arnold  
Kunsthandlung, Dresden)*

"THE POND." FROM AN ETCHING  
BY OTTO FISCHER



## Studio-Talk

An English student, looking over all this work and comparing it with other German productions in the same line, will, I believe, be attracted by it a good deal more than by that of other German etchers. He will discover in it more affinity with the art of etching as practised by the masters of his own country, and consequently will be able to appreciate it better. For Fischer has this much in common with the most famous among modern English etchers, that his technique is of the simplest and most direct kind. Upon the Continent, etching has always remained to a certain extent the relaxation of the painter, and the art has been practised frequently by way of experiment. The simple pursuit of line seems not to furnish sufficient interest to many practitioners, and we find them attempting all possible manipulations, readily shifting from one process to another, trying to profit by whatever surprises may turn up.

Fischer has never etched in this spirit of experimenting. The simplest hard ground process and plain dry point have almost without exception been his methods. He never forgets the value of line, by trifling with "tone" effects: and his sincere

respect for the value of line has led him to persist in simplifying it, and never to drift into meaningless scratches or zigzag. This he has in common, as I have said, with his English colleagues. Yet there is a great difference between their work and his; and it is as easily analysed as it is perceived.

In England the etcher's art is pre-eminently style, pre-eminently a system of linear decoration. To translate the tone values of nature in its various aspects into a system of lines, which is at once convincing, artistic and, if possible, personal, is the real object of the English artist. It is a cult of artistic language, as it were, and after an artist has once evolved his own particular form of speech, it is this form, not what he talks about, which makes up nine-tenths of his work. We need only think of a few English etchers selected at random, say Whistler, Pennell, Legros—whom we may, *cum grano salis*, call English—Hall and Brangwyn, to prove what has been said. Any single plate of any one of them is recognised at once as the production of this particular man, and it matters not whence he gathered the subject for his picture. It is the beauty of the manner in which they speak about



"NEAR LOBOSITZ ON THE ELBE" (ETCHING)

(By permission of the Ernst Arnold Kunsthandlung, Dresden)

BY OTTO FISCHER



"THE TROUBLES OF A BRIDESMAID"

BY CARL LARSSON

something, not what they speak about, which engrosses their interest.

Anyone viewing in turn Fischer's various sets might well imagine them the work of so many different men. His interest in artistic oratory extends to a keen appreciation of its fundamental principles; beyond that, it does not fascinate him. He will never, when handling the etcher's point, violate the rules of true style; but he does not pursue the subject to the extent of developing a carefully-filed finish, which reflects at once an artistic sagacity and the peculiar tenor of its author's character. His main interest lies in the direction of offering in his etching a forceful presentation of the impression which nature has made upon him. To a creative genius of this class every one of the various phases of nature has its proper character, and as the poet tries to delineate human character so as to make its workings plain to the rest of us, so this artist tries to unfold the character of mountain and meadow, of sea and city to us. It is natural for an artist like Fischer to vary to a cer-

tain extent, his technical means, to adapt them to the character of whatever nature-subject he is upon the point of presenting. Thus it is clear that when grandeur has been the chord touched in him, he must choose one quality of line to communicate the impression, and another when placid comeliness has given the cue.

H. W. S.

STOCKHOLM. — It is only two years since Carl Larsson held his last large exhibition in

Stockholm, and now this indefatigable worker has already had a new and most interesting show of work done during this short period. This exhibition, held in the Hallin Konsthandel galleries, only contained easel pictures in oil and water-colours and some etchings, nearly all depicting his happy family life in his charming home at Sundborn, in the heart of that quaint, old-fashioned province, Dalarna. Of the 60 pictures shown, 35 belonged to one series called "On the sunny side," all of them water-colours painted with Carl Larsson's usual mastery, but in style quite different from his earlier ones, which, at least during the last ten or



"IN THE LIBRARY"

BY CARL LARSSON





"THE SUN SHINES OVER THE CITY"  
BY PRINCE EUGEN OF SWEDEN

(Painted in fresco for the New Public  
School at Östermalm, Stockholm.)



twelve years, have chiefly been drawings filled in with water-colours. The new ones are pure water-colours, certainly showing the same infallible draughtsmanship as ever, but also a sure and refined sense for colour that is, at least in this degree, new. The artist tries and succeeds to get in more air and atmosphere in his pictures, he paints the most difficult and charming sun- and light-effects that have not interested him for ever so many years. Carl Larsson is now 57 years old, but in his art he is as young as ever. The only thing in his pictures that shows his age is that most of the children are now grown up. Only Kerstin and Esbjörn are still children. It is hard to make a choice among so many superb works, but if we should mention any specially it might be *The Troubles of a Bridesmaid*, or *In the Library* (page 327). An art critic remarked of these water-colours, that there is such a coloristic tone in them that an oil painting compared with them appears dull and without life. Among the oil pictures, the most interesting were a portrait of a young artist and one called *My Father's Flowers*, a flower-piece of the most delightful painting. As Mr. Bröchner's article in the last March number of THE STUDIO, "Some noticeable Swedish Etchers," contained several reproductions of Carl Larsson's etchings and a very good explanatory text, there is no reason to speak of them here.

An important artistic gift that is now much spoken of in Stockholm is Prince Eugen's last superb fresco-painting in the new public school, "Högre realläroverket å Östermalm," in Stockholm, a most interesting example of modern Swedish architecture, by Ragnar Östberg, of whose work I hope to get an opportunity to speak another time. The painter-prince, a younger brother of King Gustaf V., has perhaps never reached higher in purely decorative effect and style than in this last work, *The Sun shines over the City*, a view of Stockholm from a quite new point of view. In an excellent synthesis,

this painting gives both the special character of the nature around Stockholm, and the situation of the city on the islands and mountains between lakes and fjords. The composition goes beautifully with the surrounding architecture. Prince Eugen (born in 1865) has since the end of the eighties devoted himself totally to Art, and is now in the foremost rank of Swedish landscape painters. His favourite and perhaps most popular subjects have during the last years been the light summer nights in the Stockholm harbour, at the entrance to which his lovely palace, Valdemarsudde, is situated, but as he is constantly developing, he will probably soon both find new motives and a new style of expressing his love for the beauty of his country. Of this new style we find much in his splendid gift to the Östermalm school. T. L.

GENEVA.—For many years the Athénée in Geneva has been an important centre of art and literary activity in this part of Switzerland. The building itself, like that of the Palais Eynard hard by, is elegant, and thoroughly in keeping with the classic landscape of the city and its surroundings. It is the property of the Société des Arts, which was founded as far back as 1776 and had amongst its first members the celebrated B. de Saussure. The Société des Arts has rendered signal service to the cause of art and letters as well as to that of science and industry. Besides its well-supplied



BRENDE "

BY JULES CROSNIER





"MOUNTAIN LANDSCAPE"

BY JULES CROSNIER

works in a more complete way. It was here that the public recently had the opportunity of seeing to the best advantage the collected works of two gifted artists, M. Jules Crosnier and M. Silvestre. M. Crosnier is vice-president of the "Classe des Beaux Arts" in Geneva, and one of the most distinguished Swiss water-colourists. He has long won his spurs in the domain of art, for since 1889 he has been *hors concours* at the Paris Salon, and has exhibited with success not only in Paris but at the Royal Academy in London. Elegance and distinction are the dominant notes

art library and its elegant reception rooms, on the walls of which hang the works of early Genevese masters, the Athénée has for a long time possessed a permanent art gallery, one of the attractions of the city. Owing to the fact that the exhibits are changed every month many artists are able to contribute. Amongst the principal features of the recent show were a series of works by M. E. Vallet, and a few by MM. Silvestre, Duvoisin, Forestier, and Castres. M. Vallet has drawn his inspiration from the simple, often pathetic and always picturesque life of the Valais, and his *Ultima Quies* and *Cimetière Valaisan* are the beautiful outcome of the quiet, solid maturing of a highly interesting temperament.

of M. Crosnier's art, and the way in which he has rendered the character of the Alps, or of the shores of Lake Lemman, or the coast of Brittany, or yet again Scotch landscape, shows not only the suppleness of his gift, but what water-colour is capable of in the hands of an artist of rare



"LA CHÂTAIGNERAIE D'YVOIRE"

BY A. SILVESTRE

The Société des Arts has for some months past opened another gallery at the Athénée for the purpose of giving artists the chance of exhibiting their



"VALLÉE DE LA GANTER (PRÈS  
BÉRISAL)." BY JULES CROSNIER



distinction. M. Crosnier, who has spent much time in England and Scotland, is a lover of British landscape, and indeed is not without certain affinities with British artistic traditions.

M. Silvestre, some of whose paintings are already familiar to readers of *THE STUDIO*, is one of our most charming artists. His exhibition at the Athénée in Geneva was a veritable feast to the eye. His springtide and summer landscapes on the shores of the Lake of Geneva, and his winter landscapes at Savièze—that delightful sketching-ground in the Valais—are admirably executed, and full of a persuasive charm. The *Châtaigneraie d'Yvoire*, in which the old grove of chestnut trees is seen at the moment when the rising sun is beginning to pierce the morning mist which hovers over the lake and surrounding country is beautiful, not only in its sensitive drawing but in its equally sensitive effect of the play of the dawning light on the tree trunks.

I am pleased to be able to introduce to readers of *THE STUDIO* M. Fritz Koch, a very interesting and promising artist, who has taken up his abode in Switzerland. M. Koch is young, and full of possibility. It may be interesting to the public to know that the old house which is the subject of the work here reproduced is the one at Osnabrück in which Jerusalem, the original of Goethe's *Werther*, lived.

R. M.

**T**URIN.—The photograph which we reproduce on the opposite page is one of a series of somewhat kindred subjects from the camera of M. Guido Rey, whose work we have before had the pleasure of introducing to our readers both in these pages and in the Special Number published five years ago on "Art in Photography," where his career as a worker in photography was referred to at some length. His *œuvre* is now extensive and embraces a great diversity of *motifs*, but it is in such intimate homely themes as that here illustrated that this intrepid alpine climber excels.

## ART SCHOOL NOTES.

**L**ONDON.—Past students of the Royal Academy will be interested to know that there are many changes in the new "School Laws, 1910," which now supercedes the book of rules issued in 1903. The alterations are most numerous in the prize list. The regulations concerning the Gold Medal for Historical Painting and for the Turner Gold Medal for Landscape are unchanged, except that the sizes of the canvases are no longer fixed, as they have been for many years past. The size and shape will in the future be at the discretion of the Council for the time being. The rule about the size of the Creswick landscapes has been altered in the same way, and the value of this prize is now £25. The prize of £40 for a design for the decoration of a portion of a public building has wisely been divided, and in future there will be a first prize of £30 and a second of £10. To the first medal for the painting of a figure from



"THE OLD HOUSE"

(Photo, R. Lichtenberg)

BY FRITZ KOCH



FROM A PHOTOGRAPH  
BY GUIDO REY



## Reviews and Notices

the life a prize of £10 has been added, and to the first medal for painting a head from life a prize of £5. In both competitions the paintings are to be executed in the month of July, and not, as formerly, in any period of the school year. A new prize of £10 and a silver medal is offered for the best composition in colour done during the year; and a first and second medal for a bust from the life, to be executed in the School of Sculpture in the month of July. The competition for the medals for the bust is limited to female students, who under the laws of 1903 had no special prizes. These alterations do not affect the prize list of the present year, particulars of which have already been given in this column. One of the most interesting of the changes in the Academy classes, announced in "School Laws, 1910," is the foundation of a new department, "The Advanced School of Decorative Art," in which "the combined efforts of painters, sculptors, and architects shall be executed. It shall be directed and supervised by a painter, a sculptor, and an architect visitor, to be appointed by the Council."

London's newest art school, recently opened under the joint direction of Mr. Byam Shaw and Mr. Rex Vicat Cole, stands in a neighbourhood that is full of artistic tradition. It is in Campden Street, on the eastern slope of Campden Hill, not far from the beautiful house and studio that Mr. Norman Shaw, R.A., built for the late George Boughton, and within a few hundred yards of the site of Kensington Gravel Pits, that spot beloved by painters of a century ago, where Mulready found the backgrounds for many of his pictures of rustic life. The Byam Shaw and Vicat Cole School of Art is housed in a building specially designed by Mr. Phillips Figgis, F.R.I.B.A., and one that is in every way excellently adapted for its purpose. It contains three studios, each about thirty-five feet square, and perfectly lighted, with an open north aspect. The studios are not the only good features of the schools, in designing which the architect has lost sight of nothing that makes for comfort and convenience, alike for the students, the staff, and the models. Mr. Byam Shaw conducts the life classes and those for book illustration and composition. Mr. Cole directs the study of still life and the painting of drapery, and the two principals are assisted by a teaching staff that includes Mr. Austin Cooper, Mr. D. Murray Smith, Mrs. Byam Shaw, Mr. Carton Moore-Park, and Mr. W. Dacres Adams. Several distinguished painters have promised their assistance either as

visitors or by giving demonstration lessons, and the prospects of the new school, which will be open practically all the year round, seem very bright.

Some good things were shown in the exhibition, held at the Central School of Arts and Crafts by the London County Council, of selected works submitted by students in the competitions for the Council's Art Scholarships and Exhibitions. The drawings and book illustrations, with a few exceptions, were not of striking merit. There was a good show of modellers' work, but the strength of the exhibition was in the collection of examples of applied art and craftsmanship. This was not surprising in view of the fact that most of the work of this kind was contributed by young professionals, apprentice-plasterers, cabinetmakers' improvers, coach-painters, woodcarvers, and so forth—exactly the kind of student to whom the scholarships and exhibitions should prove valuable. Bookbinding, needlework, printing, examples of lettering, and of various kinds of work in stone and metal were included in the exhibition, but the most attractive in appearance of all the objects shown were submitted by the young cabinet-makers.

W. T. W.

## REVIEWS AND NOTICES.

*The Pilgrimage.* By YONE NOGUCHI. (Kamakura: The Valley Press. London: Elkin Mathews.) 2 vols. 8s. net.—That Japan is a land of poetry is evident to all who, seeking below the outward appearance of things Japanese, probe into the heart of them. The simple lines and curves suggestive of flower and bird that decorate the woven brocade or illuminate the dainty folding fan are oftentimes reminiscent of tender thought, of happy inspiration. To most Western people the written language of Japan is but a sealed book, and the significance of her printed thought is unrevealed. The student longs in vain for a magic key to unlock the treasures of her language. No Fitzgerald has appeared as yet to enable us to grasp in English the rhythm, the soft cadences, the subtle suggestiveness of her poetry. The solitary instances of adequate translation which have so far been given us whet our appetite for more; and the advent of such a work as we have now under view is therefore especially welcome. Written directly in the English language, with a rare command of words, Mr. Noguchi has presented in these two volumes a number of original poems, all of which are of

## Reviews and Notices

interest, and some of great beauty. Since the appearance of his first collection, entitled *From the Eastern Sea*, in itself a revelation of luxuriant imagery, the author has strengthened his command of our language without losing the spirit of his own nationality.

*Pompeii.* Painted by ALBERTO PISA, described by W. M. MACKENZIE. (London: A. & C. Black.) 7s. 6d. net.—Mr. Mackenzie's aim has been to write neither a guide-book nor an archæological treatise, but to reconstruct, as far as possible, the life of Pompeii. The subject is so often treated from the purely archæological standpoint, that it is refreshing to read of it as a place full of life and bustle, and indeed in many ways not so very unlike modern ideas of town life. While he by no means slurs over the historical and antiquarian interest of the place, the author writes in such a way as to give a picture of Pompeian life as vivid as that given by Bulwer Lytton in his famous novel, but naturally with more detail and exactitude. The book is excellently illustrated, Mr. Pisa's drawings forming a charming accompaniment to the letterpress.

*The Story of Dutch Painting.* By CHARLES H. CAFFIN. (London: Fisher Unwin.) 4s. 6d. net.—Perhaps the announcement on the cover of this book that it is an illuminating study should have been left for the reviewer to make, if it has to be made. In this case the illustrations cannot be included in the definition, falling far short, as they do, of what they should be as reproductions. We are quite tired of insisting that good reproduction is an absolutely essential feature of any work on art. However, the text in regard to each picture is written in a spirit of careful analysis, an analysis sympathetically extended further than to the technical result. There is a thoroughly well worked out endeavour to arrive at the nature of the influences upon which Dutch art framed for itself a character at once so materialistic and so inspired.

*Nature and Ornament. II. Ornament the Finished Product of Design.* By LEWIS F. DAY. (London: B. T. Batsford.) 7s. 6d. net.—This work, of which the first volume, having for its sub-title "Nature the Raw Material of Ornament," has already been noticed in these columns, is in reality an expansion of an earlier treatise published under the same title some twenty years ago. The aim of the work as a whole is, to quote the author's own words, "to show the development of ornament from natural form, to insist upon the constant relation of its design to nature, and, so far as it is possible, to deduce from the practice of past masters in

ornamental design something like guiding principles to help the designer in making his own best use of nature." The special purpose of the second volume, which made its appearance only a short time before his death, is to examine and consider the "treatment" which natural form has undergone at the hands of the artist, and, consequently, though the discussion naturally grows out of that to which the antecedent volume was devoted, it is sufficiently marked off from it to give the volume the character of an independent treatise. The entire work, however, is one which ought to be in the hands of every student of design. Both volumes are very rich in illustration gathered from a variety of sources, ancient and modern, European and Oriental, and the printing of both letterpress and illustrations is excellent.

*The Parish Registers of England.* By J. CHARLES COX, LL.D., F.S.A. (London: Methuen.) 7s. 6d. net.—This is another volume in that valuable series known as the Antiquary's Books. The Rev. J. Charles Cox has collected a vast store of miscellaneous information from all the existing Registers, and his book contains multitudinous extracts from them. The task of selecting these can have been no light one, and the author must be congratulated on compiling an interesting *résumé* of some of the quaint customs and of the relations between the clergy and people from the 16th century, when Thomas Cromwell instituted the keeping of Parish Registers, up to quite recent times.

*The Japanese Dance.* By MARCELLE A. HINCKS. (London: W. Heinemann.) 2s. net.—In this little *brochure* the author has gathered together some informing and interesting facts concerning the religious, the classical, and the popular dances of Japan, and he has illustrated them with reproductions of Japanese drawings showing the characteristic costumes worn by the performers.

The original editions of the publications in which Chippendale and Hepplewhite put before their patrons a collection of designs for furniture of miscellaneous kinds are now very scarce, and even the reprints hitherto issued cost a matter of pounds. Cheaper reprints of the two works (Chippendale's *Gentleman and Cabinet-Maker's Director*, from the 1st edition of 1754, and Hepplewhite's *Cabinet-Maker and Upholsterer's Guide*, from the 3rd edition of 1794) have recently been issued by Messrs. Gibbings & Co. at 15s. net per volume. Mr. Arthur Hayden furnishes an introduction and critical estimate in each case, and the two volumes (which are to be followed by one on Sheraton) are both well printed and neatly bound.



## *The Lay Figure*

### THE LAY FIGURE: ON THE INDOLENT EYE.

"WHAT an odd thing it is," reflected the man with the Red Tie, "that there should be so many people to whom the subtleties of art are absolutely incomprehensible. How often you will meet people of culture and refinement to whom the artistic sense, even in its most rudimentary form, seems to be completely denied!"

"Oh, surely that is not a fair suggestion," cried the Plain Man; "the artistic sense is not the possession of the few. I should have said that it is one of the commonest of all human instincts."

"What reason have you for your assumption?" asked the Art Critic. "It is very easy to make such an assertion, but how can you prove it?"

"But the proofs are evident!" returned the Plain Man. "Look at the crowds who go to art exhibitions, look at the number of men who buy works of art, look at the art schools full of clever students. Why the love of art is universal."

"What does all that prove?" scoffed the man with the Red Tie. "It simply shows that art is regarded by a large section of the public as an amusement, or as a subject for speculation. But what evidence is there that people in general have any capacity to draw the right distinction between good and bad art? It is that capacity which I call the artistic sense, and I say that it is, denied to the great majority of modern men."

"Well, if for the sake of argument I admit that you are right," said the Plain Man, "how do you account for this want of appreciation?"

"Do you remember what Delacroix once said about this very matter?" interrupted the Critic, "It is worth quoting: 'It is not every eye which is fitted to enjoy the subtleties of painting. Many people have a false eye or an indolent eye; they can see objects literally, but the exquisite is beyond them.' That supports your contention."

"Certainly it does," exclaimed the man with the Red Tie. "I am much obliged to you for the quotation. It is through the eye that art appeals to the intelligence, and if the eye is unsensitive, the artistic sense must be imperfect or distorted."

"Well, of course," broke in the Plain Man, "the man whose sight is imperfect cannot be a good judge of works of art. But surely you do not contend that the great majority of present-day people have defective sight?"

"You talk as if every man who can read small print without spectacles must be able to judge works of art intelligently," replied the Critic.

"Does it not occur to you that very careful education is necessary to enable you to see?"

"I do not understand what you mean," sighed the Plain Man.

"I am afraid you do not," returned the Critic. "But just think what Delacroix had in his mind when he talked about the false eye or the indolent eye. He did not mean the eye that is afflicted with short-sightedness or astigmatism; he was referring to the untrained, the unobservant, the unsensitive eye which cannot convey a subtle impression to the brain. He knew the difference between the vision that can perceive only what is superficial and obvious and that which is trained to discriminate and to analyse delicately."

"Then, the power to discriminate and analyse comes from training," asked the Plain Man, "and it is not a natural faculty?"

"Even if it is a natural faculty, it can be developed and made more efficient by training," interposed the man with the Red Tie; "that is the point which most people miss. The average man is so pleased with himself because he happens to possess some rudimentary artistic sense that he will not trouble to make anything of it. He knows what he likes—as he is always ready to tell you—and from that attitude of silly self-conceit he will not budge, yet, if he chose to educate himself he might become a man of fine taste and subtle understanding."

"Exactly—if he chose to educate himself," said the Critic; "that is the vital point. But he is cursed with the indolent eye, which sees things literally because it is easiest to see things that way, and consequently he never rises to appreciation of the exquisite. The indolent eye makes a sluggish brain, and the sluggish brain dulls taste and keeps the artistic sense in a condition of arrested development. To some extent it is not untrue to say that a love of art is one of the commonest of human instincts, but certainly it is the one least cultivated and least regarded as worthy of cultivation. And the result of this indolent evasion of a really vital responsibility is that art suffers lamentably. The man who has not progressed beyond the love of the obvious demoralises the artist—who has to make a living, you must remember, by pleasing his patrons—and forces him into common-place production. Think how different would be his position if he were encouraged to use to the utmost his own feeling for the exquisite by people who had seriously educated themselves to understand his intentions."

THE LAY FIGURE.

## *The Pennsylvania Railroad Station*

### THE NEW PENNSYLVANIA STATION IN NEW YORK BY MONTGOMERY SCHUYLER

THERE could not be a more impressive demonstration of the power which the great corporations of transportation have attained in this country than the simultaneous operations of two of them in the city of New York for the improvement of their "terminal facilities." Either of these projects is of a larger scope than any municipal undertaking in progress concurrently with them. In one important respect, indeed, as the Pennsylvania station bears witness, the private corporation has an immense advantage over the municipal corporation. The Pennsylvania, when it enters upon a project of reclaiming and giving value to a quarter which has sunk into neglect and decay, can get the benefit of its enterprise. The municipality cannot. For the municipality is restrained by law from taking any more land than it strictly needs for the municipal purpose immediately in view. It cannot recoup itself for the cost of a great civic improvement by acquiring adjoining land cheap and selling it dear when the municipal operations have enhanced its value. Yet it is to this enhancement that the promoters of great and costly public improvements must look, not only for profit, but even for reimbursement. Until the law is changed the public cannot engage in a "real estate speculation," never so promising, as a provident private corporation can do, and has in this case

been doing. Hence a railroad can, with a reasonable expectation of getting its money back, and more, erect in the most massive and costly fashion a building like this, covering nearly half as much ground again as is occupied by St. Peter's at Rome and at a cost running to many millions, when such an expenditure would, on the part of the public, be mere and prodigal extravagance.



CONCOURSE PENNSYLVANIA RAILROAD STATION



## *The Pennsylvania Railroad Station*

Considerations of sociology and "civics" can scarcely be kept from intruding themselves in the contemplation of such an enormous scheme as this, even when one's business is only with the architectural result. The opportunity the great new station offered was very tempting to an architect, particularly tempting to a "classic" architect. For the natural outcome of the problem of a railroad station is a building very low in proportion to its area, an "anti-skyscraper," let us say. The station is but a place of approach and departure for the passengers who are taking or leaving the trains, a place of shelter and circulation, a place of ample exits and entrances. An extraneous feature, a clock tower or what not, must be introduced if it be deemed desirable to signalize the building by giving it height. True, a fringe and frontage of "office building" for the corporate uses of the road may be added, as in the Broad Street Station of the Pennsylvania in Philadelphia, as in the old Grand Central in New York. But these uses are irrelevant to the primary purpose of the place as a centripetal "concourse" of outgoing passengers, a centrifugal departure of incoming. These subordinate and incidental uses, one finds, are accommodated in the western and least conspicuous front of the new station, where one also finds with some surprise that the height elsewhere comprised within the limits of a not very extravagant "order" suffices for the inclusion of three practicable stories and a basement, the order being on this front subdued to a row of unobtrusive pilasters. At the center of the northern and southern fronts it asserts itself in a colonnade of some fourteen columns, while the eastern front, the "architecturesque" front, is all colonnade, a projecting hexastyle portico at the center and a still more projecting tetra style portico at each end, including and framing an octostyle colonnade in the curtain wall. No one who knows the late Charles F. McKim's design for the Lincoln monument, which was projected as a terminal and conspicuous feature in its author's extension of L'Enfant's plan of Washington, and which was merely a series of colonnades, a peripteral temple without a cella, can help conjecturing that the scheme of the exterior of the new station was also Mr. McKim's. The effect of the colonnades, on this scale, greater in extent than the Hypostyle Hall of Karnac, in this material, an excellent pink granite, and with this detail in design and in execution everywhere admirable, cannot fail of great impressiveness. The sparing ornament, almost confined to the carving of the central portico on each of the three important fronts, perfect in scale and adjustment, does something to enliven

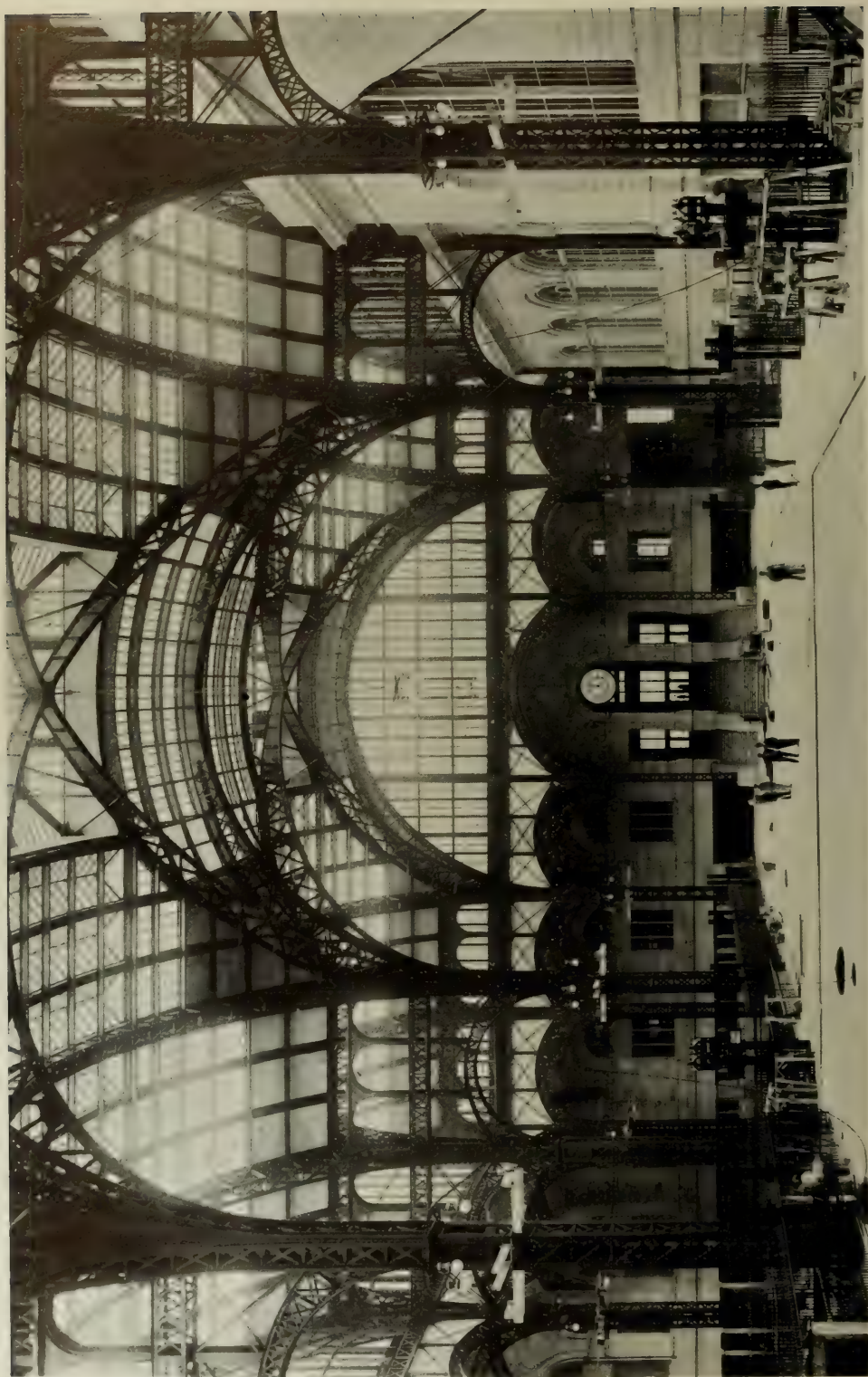
the monotony which, it must be owned, is the defect of the quality of impressiveness that is imparted by the colonnades. Perhaps some day the enlivenment may be carried further by quadrigæ, say, over the central porticoes, by sculpture in the pediments of the eastern front. It seems to be in no danger of being carried too far. Meanwhile the architectural devices to relieve the monotony are hardly successful. The effectiveness of a colonnade being in proportion to its length, any interruption of its series and uniformity is in danger of costing more than it comes to. Such an interruption is the wider spacing of the columns of the porticoes at the center. A still more questionable interruption is the advancing of the terminal pavilions on the east front, not only beyond the plane of the curtain walls, but beyond the plane of the central portico, and the crowning of them with pediments which appear here for the only time in the entire building. It seems that an echo at the ends of the central feature would have been more effective, as well as more congruous. Nevertheless, one has to repeat, the effectiveness is very great, and not less because the "order" is quite the simplest of all that Roman antiquity has bequeathed to us. "Roman doric" it is officially called, but "Tuscan" would be more accurate, seeing that the Roman Doric, with all its severity, at least did not renounce, as the order here employed renounces, the adornment of triglyphs. But this extreme simplicity promotes the impressiveness of the exterior by promoting its expressiveness. It is an expression rather Egyptian than either Greek or Roman, as being that of a wall which is simply a massive screen or enclosure of hypæthral inner courts.

The specific character of the exterior is far from being that of the interior, but, just as those who know Mr. McKim's design, which, indeed, was but a sketch, for the Lincoln monument, must assume for him the authorship of the outside of the new station, so those who remember his Agricultural Building at Chicago and value it, as many do, above any of its fellows of the Court of Honor, will incline to attribute the waiting room of the station to his inspiration. For, in truth, this seems to be an attempt to furnish not its own exterior, but the exterior of the Agricultural Building with an appropriate interior, the actual interior of Chicago having been a mere framework of modern engineering in metal. The exterior motive of the Agricultural Building is the interior motive of the waiting room of the Pennsylvania Station. It is the motive of the great hall of the Baths of Caracalla, at least in Viollet-le-Duc's restoration, which may be said to be "standard." The emerging central mass indicates



WAITING ROOM, PENNSYLVANIA RAILROAD  
STATION, NEW YORK CITY  
McKIM, MEAD & WHITE, ARCHITECTS





CONCOURSE PENNSYLVANIA RAILROAD STATION  
NEW YORK CITY  
McKIM, MEAD & WHITE, ARCHITECTS



PENNSYLVANIA RAILROAD STATION, NEW YORK CITY  
SEVENTH AVENUE FRONT  
MCKIM, MEAD & WHITE, ARCHITECTS



## *The Pennsylvania Railroad Station*



PENNSYLVANIA RAILROAD STATION RESTAURANT

exteriorly and from afar, with its three-gabled clerestory, something very different from the austerity of the enclosing walls. The indication is more than carried out. One finds the pomp and circumstance of the Roman imperial architecture, in all its grandiosity and sumptuosity, on a scale of which there is hardly any other American example. Its virtues and its vices are both in full evidence in this great apartment, far surpassing its original in scale. The tepidarium of the Baths of Caracalla measures 170 by 82 feet, the waiting room of the station 277 by 103, and 150 feet in height. There is no denying its effectiveness. There is also no concealing the contradiction between the structure and its decoration, which was the weakness of the prototype. The vaulted ceiling, which accrues from the intersection of the longitudinal tunnel vault by the transverse tunnels, that convert the windows into lunettes, is incrustated with a quite meaningless coffering. The columns which receive the pendentives of the vaulting carry the fragment of entablature, significant as

the development of a lintel, the irrationality of which over a column employed as an isolated point of support for a spreading superincumbent mass Viollet-le-Duc has exposed, and of which Fergusson has plausibly remarked that it would be more to the purpose of its new employment if it were turned upside down. But this interior is a public possession, all the same, like the exterior, though so alien and even opposite to the spirit of that exterior that it is manifest that it not only will bear but invites any degree of sumptuosity in its enrichment through color and gilding, while there are spaces in the corridors which seem to have been reserved for more pretentious mural decoration.

One finds in passing from the waiting room to the "Concourse" the same contradiction between two interiors that was found at Chicago, in the plaster palaces this waiting room recalls, between exteriors and interiors. It is the contradiction that always occurs when the modern architect and the modern engineer work in conjunction, unless, as in

## *Fountain for the Bureau of the American Republics*

the skyscraper, the architect hides the work of the engineer. For that matter, it is the same contradiction that occurred between the Roman engineer and the Greek or Greco-Roman decorative architect of such structures as the prototype of this waiting room, and that do not occur at thoroughly artistic epochs, or among thoroughly artistic peoples. The Concourse, impressive by its dimensions and by its general form, in regard to which we may assume architectural counsel to have been taken, is impressive also by the unmistakable reality of the work, in which it is plain that every member is performing a mechanical function. But the engineer has not yet appeared who can make a latticed post or a latticed girder an agreeable or interesting object of contemplation. The braced arches of the Concourse, on the other hand, are distinctly agreeable objects, and there is nothing at all in this interior so painful and puzzling as the protrusion, in the South Union Station at Boston, of two metallic latticed frames, apparently protruded without practical purpose.

## FOUNTAIN FOR THE BUREAU OF THE AMERICAN REPUBLICS

THE fountain designed and executed by Mrs. Harry Payne Whitney for the new building of the International Bureau of the American Republics, dedicated in Washington last April, has an appropriate station in the patio. Situated among trees and plants indigenous to Latin America and centered in a pavement reproducing archeological fragments from Mexico, Guatemala and Peru, the fountain is designed in motifs from the aboriginal civilizations of the region. The three figures which flank the post symbolize the Mayan, Aztec and Zapotecan periods. Feathered serpents' heads, one of the religious emblems of Central America, act as gargoyles conducting the water from the second basin, which with the upper basin is decorated in hieroglyphics and repeats from ancient design. The bottom of the fountain is of tessellated marble, pink and white.



DETAILS OF THE FOUNTAIN IN THE COURT OF THE NEW BUILDING OF THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS, WASHINGTON, D. C.



DESIGNED AND EXECUTED BY  
MRS. HARRY PAYNE WHITNEY





FOUNTAIN IN THE COURT OF THE NEW BUILDING OF THE  
INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS  
WASHINGTON, D. C.  
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## *The New York Public Library*

### THE INTERIOR OF THE NEW YORK PUBLIC LIBRARY

ONE of the fundamental features of the plan of the New York Public Library is the main reading room, stretching along the rear of the building on the third floor. The room is 395 feet long, over 75 feet wide and 50 feet high, divided at the center for practical convenience of handling books by a transverse wooden screen. The room is lighted by a long series of windows not encumbered by any colonnade. The staircase rises from the front entrance to this main room, approached through a hall 70 by 80 feet, containing the catalogues. The staircase gives on the second floor by a landing, but conducts the visitor primarily to the reading room above. Communication is also had with all the floors by elevators.

In itself the main reading room is finely proportioned and well placed for securing to the readers abundant light and prompt delivery. Its position allows the best ventilation and frees its floor plan from being obstructed with supporting columns. With the smaller reading rooms which stretch along the western side of the building it is placed above the stacks. The stack room consists of seven stories, each 5½ feet high. Elevators carry the books to the floor above for distribution. The stacks have a capacity for two and one-half million volumes.

The lending room, about 80 feet square, is found on the ground floor, and is entered on the Forty-second Street level. This is roofed with glass and above it rises one of the two interior open courts lying north and south of the center mass. The delivery room, which is two stories in height, communicates directly

with the stack room.

The general features of the plan show that the architects, Carrère & Hastings, have approached the task with the definite and conscientious aim of providing, first of all, for the primary requirements of a library building. They have arranged, first, an ample or, it might even be said, a tremendous stack room, in which the books will be easy of access, and, second, a reading room in the most favorable situation, which will seat the great number of 800 people. Various other large libraries, such as the Congressional and the Boston, have been found wanting in these practical aspects. Actual use is the final test.



DOORWAY AND  
CATALOGUE CASES

NEW YORK PUBLIC LIBRARY  
CARRÈRE & HASTINGS, ARCHITECTS



ENTRANCE HALL  
NEW YORK PUBLIC LIBRARY  
CARRÈRE & HASTINGS, ARCHITECTS





MAIN READING ROOM  
NEW YORK PUBLIC LIBRARY  
CARRÈRE & HASTINGS, ARCHITECTS



MAIN READING ROOM SCREEN  
NEW YORK PUBLIC LIBRARY  
CARRÈRE & HASTINGS, ARCHITECTS





SPECIAL READING ROOM

NEW YORK PUBLIC LIBRARY



LENDING DELIVERY ROOM

NEW YORK PUBLIC LIBRARY



*Courtesy of M. Knoedler & Co.*  
MRS. GEORGE S. GARDINER

BY J. J. SHANNON

## I N THE GALLERIES

THE New York season does not get under way much before November in the various galleries in the district extending up along Fifth Avenue from about Madison Square to a point beyond the new Public Library. The advance up-town of late has been remarkable. Several of the galleries at which we are accustomed to find important exhibitions in the course of the season are now ranged beyond Forty-second Street, such as the galleries of Mr. Montross, Arthur Tooth & Son and Scott & Fowles, which are situated at 550, 580 and 590 Fifth Avenue, respectively. On the other hand, the advance in the date of the opening of the exhibitions, if any advance has taken place, is to be noted in the case of a few galleries only.

Mr. Macbeth, at the time of going to press, had arranged an exhibition of a number of American paintings, including two characteristic woodland landscapes by the veteran Californian, William Keith, and a new portrait by Cecilia Beaux. Among the other artists represented there were Arthur Davies, Frederick J. Waugh, Arthur Hoeber, Mrs. Richardson, Henry W. Ranger and Ballard Williams.

Mr. Keppel opens an important exhibition of mezzotints and etchings by the late Seymour Haden. Mr. Keppel has written an introduction to the catalogue for this collection, in which he says: "It is extraordinary how a busy London surgeon should surpass the professional artists in their own specialty. He could always make a tree grow out of the ground instead of making it look like something that was stuck down there to suit the purposes of the painter."

At the Knoedler Galleries a new portrait by J. J. Shannon is on view, that of Mrs. George S. Gardiner. The scheme of light and shadow is marked by a strong contrast, the color scheme by supple gradation. A general tone of silver characterizes the figure, with a touch of violet at the corsage and in the jewelry on the left hand and arm. The study

of the face and expression is thoughtfully carried out.

Paintings from the Chauchard collection have lately been reproduced by Braun & Co. in their well-known carbon prints. Mr. Chauchard, who was the proprietor of the Magasins du Louvre, in Paris, collected works by Corot, Daubigny, Delacroix, Jules Dupré, Rousseau, Troyon, Millet, Meissonier and others. This valuable collection he bequeathed to the nation in his will and the paintings are now to be seen in the Louvre Museum. Owing to the fact that the testator appointed Messrs. Braun & Co. to make reproductions of the paintings, New Yorkers and visitors to the city will find photographs of the original works in the New York office at 256 Fifth Avenue. Although this collection has enjoyed considerable fame it has so



## *In the Galleries*



*Courtesy of Braun & Co.*  
OXEN GOING TO WORK

*From the Chauchard Collection*  
BY CONSTANT TROYON

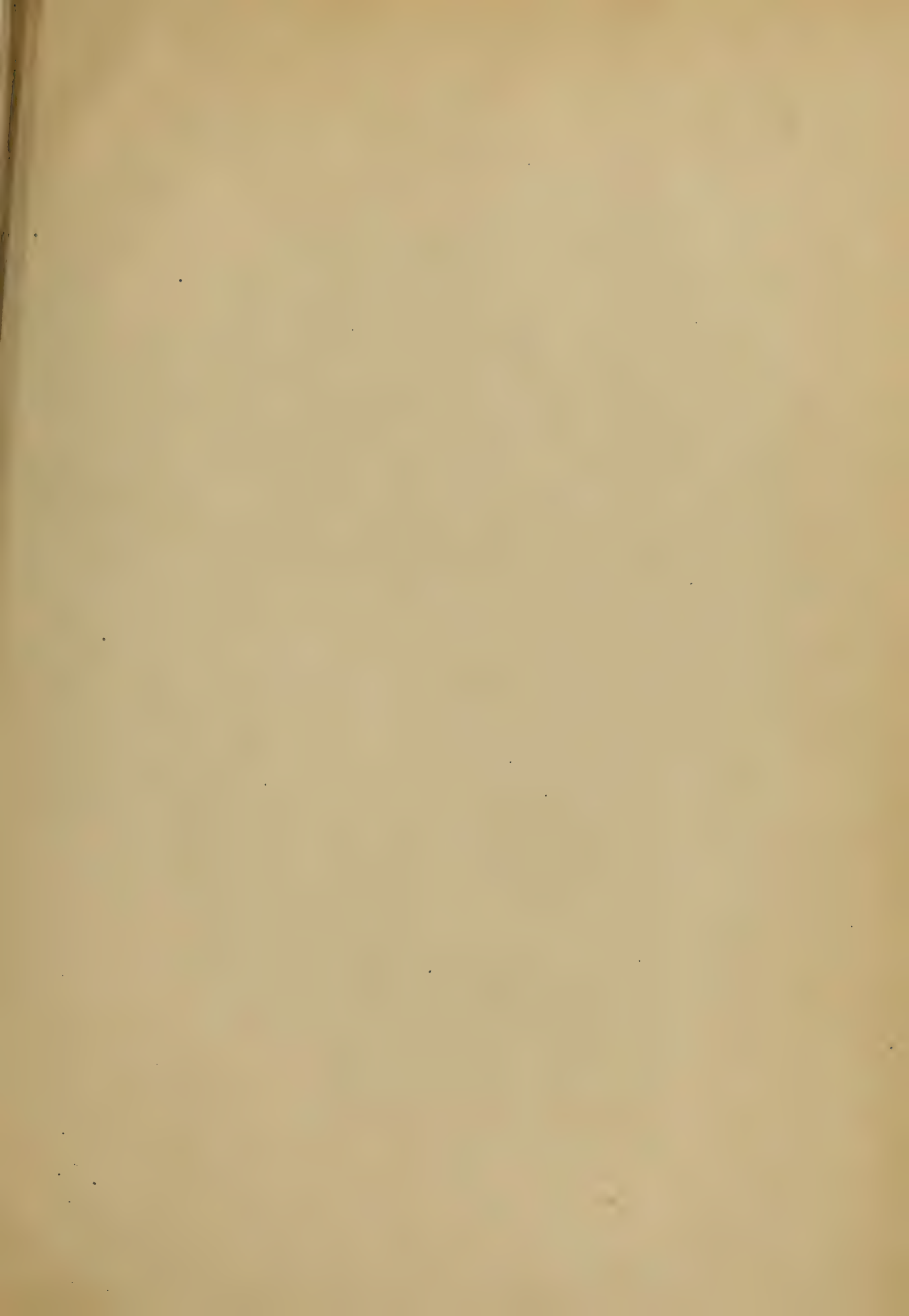
far been very little known. It has been spoken of as a deliberate and effective protest on the part of Mr. Chauchard against the removal of important art works from France. An illustrated critical de-

scription of the collection is being issued in Paris with text by Jean Guiffrey, of the Louvre staff, and illustrated with twenty-four Braun reproductions in heliogravure.



*Courtesy of Braun & Co.*  
POND AT VILLE D'AVRAY

*From the Chauchard Collection*  
BY J. B. C. COROT

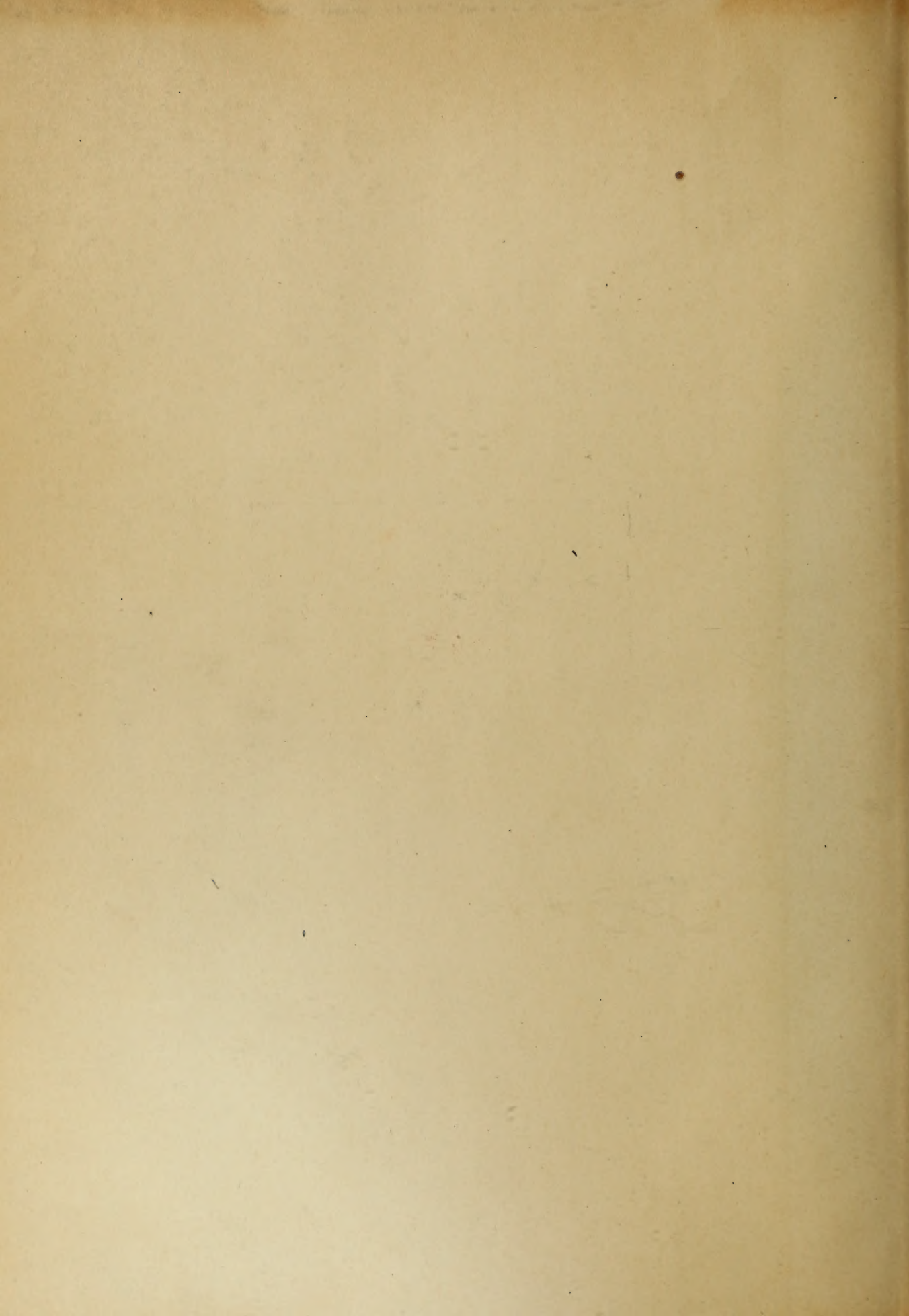












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